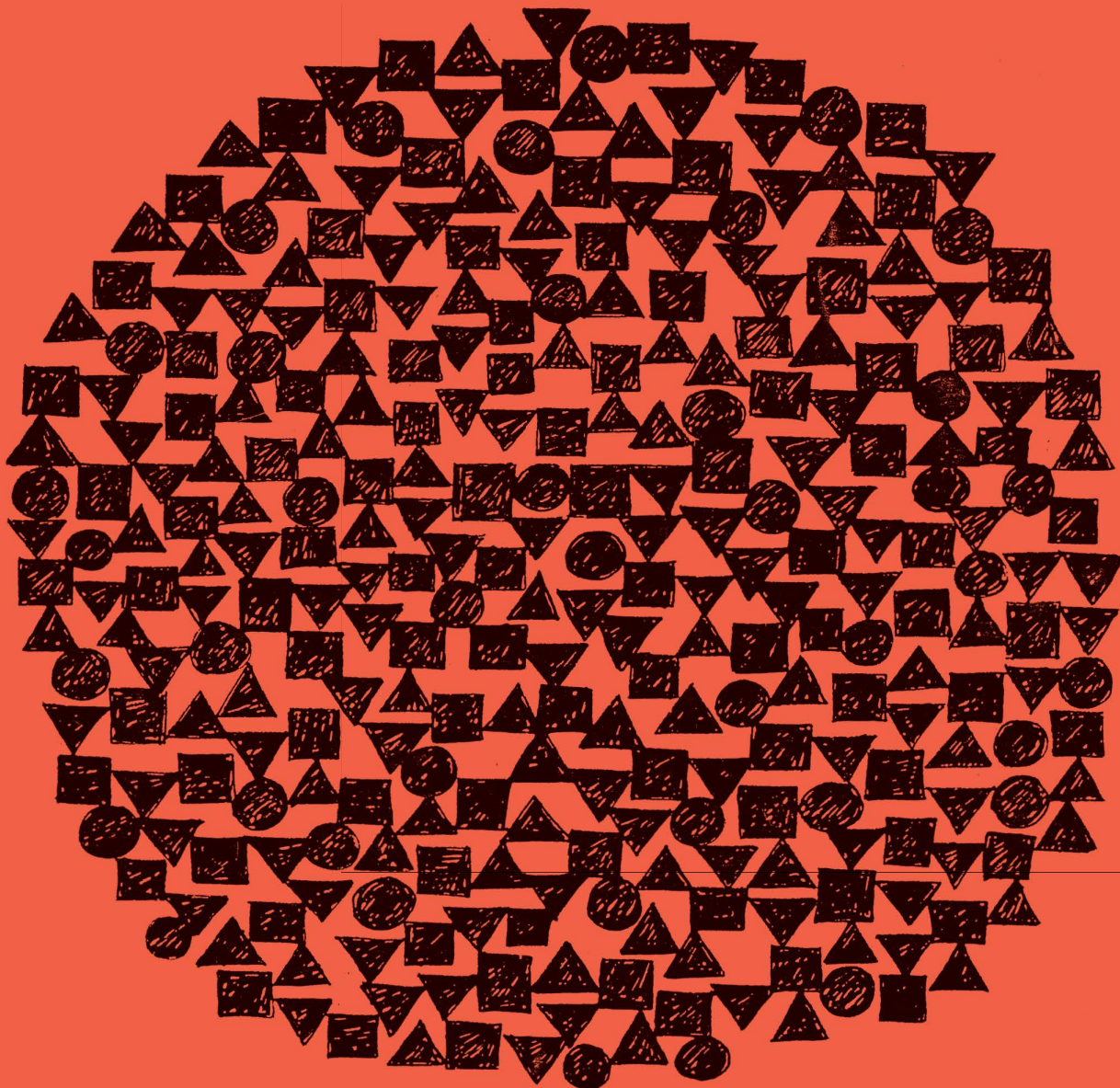


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# MUSIC

PETER YATES

## COMMENTS ON TWO FESTIVALS

Last season direction of the Ojai Festival passed from Lawrence Morton, who was in Paris writing a book about Stravinsky, to a director who claimed to understand the public appetite. He imported Anna Maria Alberghetti, now more suitably employed as the central attraction of a New York musical show. Occasions like the Ojai Festival are not meant to arouse the public appetite or educate the public taste. Those who go to visit the Lake of Lucerne and its surrounding mountains must wait there until the cloud lifts. Those who have it as a point on their calendar take their chance as tourists and may never see what purportedly they came for. Nature and art do not subserve the public wish. This season direction of the Ojai Festival was entrusted to Lukas Foss, and the sun shone, a part of each day, brightly.

I heard two of the programs. Saturday morning at 11, a pleasant time for music on a pleasant day, permitting a late breakfast, a later lunch, and a long, comfortable afternoon with dinner before the evening program, we heard chamber music by American composers, first portion of a day of American music.

A good program, of regressive excellence, it began with *Concerto a Tre*, a soloistic ensemble for violin, Eudice Shapiro; cello, Victor Gottlieb, and clarinet, Richard Dufallo, composed by Ingolf Dahl in 1947 for Benny Goodman. When we first heard the Concerto those now many years ago, most of us felt it to be subsidiary to the work of Aaron Copland, a benign and complimentary imitation. This feeling of influence disappeared in subsequent hearings; the Concerto has aged well. This time at Ojai it was played in a somewhat broader style than formerly; it opened like a rediscovered landscape, seen at last not by resem-

blances but wholly for itself. Tastes have come around a long way, and we could more appreciate the American independence of the idiom. Though Dahl was born and educated in Europe, this music speaks the American idiom more natively than any recent utterances by Copland. Even in comparison with the Second Quartet by Elliott Carter, which followed, the Concerto showed itself the major work of the program, musically the most natural—a big compliment in these days of artificially artficed artifice—and the best for the instruments.

Elliott Carter, who seems unwilling to let his music stand comprehended solely on its merits, has written of his Second Quartet: "the four instruments are individualized, each being given its own character embodied in a special set of melodic and harmonic intervals and rhythms that result in four different patterns of slow and fast tempi . . . The form of the work does not follow traditional patterns but is developed directly from the relationships and interactions of the four instruments, that result in varying activities, tempi, moods, and feelings." I would say that the virtuosity seems to be applied to the instruments, not composed from them. Elsewhere Carter has given audiences to understand that the Quartet is to be seen as well as heard, that it visibly dramatizes the contrasting activities of the four players. I have discovered this to be true of the First Quartet, which came before the public accompanied by a theory having to do with its temporal counterpoints. Though I admire both Carter and his workmanship, I refuse to be led astray by his theories; these would apply as well to any later work by Mozart. I have heard the Second Quartet in three different performances, each as good as this at Ojai. It is rather contorted than clear in its development, lacking the sure progression of events from first to last that gives the First Quartet character. Yet I may be still as wrong in my opinion of it as I was in my original estimation of the First Quartet.

After intermission Leo Smit played the brief piano sketch by Charles Ives published under the title *Some South-Paw Pitching*. The publisher guesses that Ives may have written the piece after watching a game of baseball. I would say that the title



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refers not to any particular game Ives may have witnessed but to the tricky curves pitched by a southpaw. Ives was himself pitching reverse curves. The composition is a manuscript sketch in the style of the Second (*Concord*) Piano Sonata on the theme, "Massa's in de Col', Col' Ground." It is purest Ives, continuous variation in polyphony on a subject never quite directly stated, to the accustomed ear, simple, complete, and satisfying. Unfamiliar listeners may have heard it as complex, formless, and inextricable. They will need to make the adjustment.

Leo Smit then played a piece called *Fantasy: Farewell* of his own composition, the bulk of it a mechanically jazzed fugue, heavy and eclectic. A composer capable of tooling up a machine like this should either know better or do better. He ended with two Blues by Aaron Copland, dedicated to John Kirkpatrick and himself, personal trifles to be treasured like a compliment but not exhibited in public. The difference between these two opuscula and the *Piano-Rag Music* by Stravinsky is not less than that between Stravinsky's infinitely refined reading of his little composition and Leo Smit's elbow-work over it at a Monday Evening Concert.

The Ojai program ended with the Trio for violin, cello, and piano by Leon Kirchner, the composer at the piano. Coming soon after the uncompromising polyphony by Ives, it brought to my mind John Kirkpatrick's statement, "that the music of Ives will continue to be a reproach to all those sharing the fashionable notion that the character of a music can be different from the character of a life." Kirchner's composing, like his piano playing, is on top of the keys. The module of a trio has been twisted to the composer's purpose, draped in near-harmonies, unresistant to the ear, trimmed to the fashion. His talent—he has now ascended to Walter Piston's seat at Harvard—will never check his career.

The second concert I heard at Ojai was played from the outdoor shell on Sunday afternoon. In this open-air gathering Lukas Foss had elected to conduct a program suitably chosen for a small concert hall: Stravinsky's *Pulcinella*, complete with voices; Webern's miniature cantata *Das Augenlicht*, for chorus and solo instruments; two of the four tiny, intimate Choral Pieces, opus 27, by Schoenberg; two Chansons for chorus by Hindemith; and his own 9-minute opera, *Introductions and Goodbyes*, on a one-page libretto by Gian-Carlo Menotti, for baritone, chorus, and orchestra, visibly dramatized with walk-on silent parts for the butler and guests. Sections of the Webern and Schoenberg and some of the solo parts were inaudible. A quick check could have convinced the impresario that the acoustics of the shell will not project music of this sort as far as the rear seats. So far as I could hear them, the performances all had merit. The little opera was amusing to watch, as one heard the occasionally shouted names of the arriving and departing guests. Cleverly done in mime, it would be funnier. The music does not distract; it vanishes. Why this witticism should have made its way at once to the New York Philharmonic broadcasts, I cannot explain, except that the composer directed it there.

He would have done better to perform at Ojai such music as Carl Ruggles' *Angels*, a genuine masterpiece lasting 2½ minutes and requiring only seven brass players, which I had never heard broadcast until I put it on the air myself a few weeks ago from a University of Illinois tape. Richard Dufallo conducted *Angels* with some Ives pieces at UCLA not long ago; though the performance turned out disastrously, I am glad he tried—I have tried and failed for 20 years to get this blast from the doors of heaven before an audience, so that I, myself, might hear it. Dufallo's brass players failed of apocalypse. I feel that I should offset this negative by remarking how extraordinarily well Richard Dufallo himself played the clarinet portion of the Dahl *Concerto a Tre* I so much admired at the Ojai concert.

I don't enjoy reviewing. For one item well made or well disposed and worth praising, the reviewer must get by, around, over, apologize for or ignore too many that are not. The mode becomes condemnatory, offset by compliments, a sentence or portion of a sentence by which to advertise the prestige of the reviewer. The technique consists in distributing a moiety of praise over what is passable, damning whatever runs ahead of the

readers until fashion catches up with it and then revealing it with trumpetings; in playing bare-bottomed cupid to performers and composers who are in or of the current appraisal, so that their gratitude increases with their numbers. Writing praise is the hardest, best, most satisfying duty of the critic. Praising rightly, he initiates the judgment of posterity. He must so hold his rightness in authority that his statement confirms the reluctant reader in a belief he cannot yet possess. The critic must expect to fail often but never for lack of pursuing a correct discernment against the vogue of opinion. Compliment will not suffice. Praise succumbs under scissors; compliment reads better trimmed of qualification. Praise is the critic's poetry; it releases his tongue, which he bites more often than he sings with it when reviewing.

The First International Los Angeles Music Festival, Franz Waxman, General Director, continuing Mr. Waxman's annual Los Angeles Music Festivals, was organized at the expense of the Musical Director, the Festival Chairman Mr. Bart Lytton, and sundry other persons, assisted by a sizable donation from the Los Angeles County supervisors. As in previous seasons the committee labored without taking enough thought. Nine composers were imported to conduct a single work apiece: Werner Egk from Germany; Darius Milhaud from the Bay area for France; Karl-Birger Blomdahl from Sweden; Blas Galindo from Mexico; Iain Hamilton from England; and Kara Karayev and Tikhon Khrennikov from the USSR; plus Walter Piston and Roy Harris from the eastern U. S. Lukas Foss, Miklos Rosza, John Vincent, and Elinor Remick Warren were selected to represent Los Angeles—a selection more party-like than representative. A special concert was dedicated to Igor Stravinsky and the late Arnold Schoenberg. There was a critics' symposium, with two reviewers brought from England, one from Norway, and one from Chicago, plus spokesmen from the three major Los Angeles newspapers, and a composers' symposium.

(Continued on next page)

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The committee saved by providing, as in previous years, too little rehearsal time. The compositions played were nearly all West Coast premieres, unknown to the orchestral players, and it was left to the composers, in the brief time given, to prepare as well as each could, a favorable image for the public. I might suggest that a smaller importation of composers in one season would allow for a more representative choice of their music and for more time to prepare it. The orchestra would have had a chance to adapt itself to the often quite distinctive habits of each composer-conductor, thus being able to do him and his work better justice, and the audience would have benefitted. The players, who do not enjoy sloppy workmanship however they may have to put up with it to earn their living, would have been pleased; they might also have appreciated having their names listed in the festival program. The largest share of any one evening was reserved by Mr. Waxman, composer and conductor, for the performing of his *Joshua*, a dramatic oratorio. At the front of the program book a dramatic photograph showed Mr. Waxman, conductor, at a moment of dramatic exaltation, wrapped about in his own hands. A full page was devoted to the portrait of Mr. Bart Lytton, Festival Chairman.

Before going ahead to write of the concert I heard, let me report some hearsay but authoritative comments. One said that the Blas Galindo Symphony No. 2 is a good piece and was well conducted by the composer; another told me the same of Symphony No. 3—"*Facets*"—by Karl-Birger Blomdahl. Both complained that to hear these two important works they were required to sit through cocktail-bar improvisations of no merit by Andre Previn, Shelley Manne, and Red Mitchell. The latter belong in jazz; Previn brings to jazz the same anemic complacency he brings to Beethoven, the lack of authenticity he hung over the movie score of *Porgy and Bess*. These dubious assets have, in a manner of speaking, made his fortune. The program ended

with a *Symphonic Poem After Descartes* by John Vincent: *Part I: Cogito ergo sum; Intuitions; Meditations; Part II: Folium Pas-sacaglia; Exaltation; Contemplation; Finale*. I quote the program note: "After a brief introduction, Mr. Vincent reveals his musical 'indubitable fact': in nature, all vibrating bodies produce a mathematically-related series of overtones, in addition to the fundamental tone. The composition then proceeds to evolve themes and their developments. The summation of the work is subtitled, 'Exaltation.'" This probably explains the music as well as the music explains Descartes. The musical "indubitable fact" is, of course, questionable, since the work was performed in Equal Temperament.

The opinions of Mr. Galindo and Mr. Blomdahl about this program have not been reported to me.

All programs of the Festival were played in Royce Hall of the University of California at Los Angeles. The program I did hear opened with a series of introductions by Dr. Franklin Murphy, Chancellor of the University. First, the visiting critics were instructed to stand up while being introduced and remain standing. Then the composers were given the same treatment. Tribute was paid to the genius of Arnold Schoenberg, and Mrs. Schoenberg rose to acknowledge the prolonged applause. I must say that the university has made amends since the death of Arnold Schoenberg for the lack of appreciation that was shown him there during and after his tenure as professor of composition.

Robert Craft conducted three works by Schoenberg: a band concert run-through of his orchestral arrangement of Two Chorale-Preludes by J. S. Bach, better omitted if they could not have been adequately rehearsed; the very welcome American premiere of Four Songs for Voice and Orchestra, opus 22, with Katherine Hilgenberg, contralto; and the West Coast premiere of *Die Glueckliche Hand*, adequately rehearsed by Columbia Records standards because it had been recorded a day or so previously.

No one can condemn Robert Craft for allocating his time to make the most of whatever opportunity he was given. Katherine Hilgenberg lacks the experience and her operatic voice the sharp accuracy to be at ease in any music by Schoenberg. The Four Songs were written in 1913, immediately after *Pierrot Lunaire*, the composer being at the apex of his younger skill. *Die Glueckliche Hand* was composed between 1909 and 1913, the composer providing both the libretto and the stage directions, including a complete scheme for the coloring and lighting of the stage. Undefined by the stage action and the prescribed changes of color in the lighting, the score sounds a portentous and terrifying tone-poem, after the style of the musically abstract color-painting of Kandinsky, with whom Schoenberg was intimately associated during these years. This is the so-called "hysterical" music for which Schoenberg is reproached by critics who seldom hear it. Though the effect, as in the companion solo opera, *Erwartung*, approaches nightmare, Schoenberg's absolute command of every orchestral gesture repudiates the charge of "hysteria." One might as well call the music psychologically Freudian, because it occurred in the same creative atmosphere. *Die Glueckliche Hand* is a masterpiece of German Expressionism, a style of art peculiarly German and with a long tradition. The two solo interior-dramas anticipate Alban Berg's *Wozzeck* and *Lulu*; by the time he came to write his *Moses and Aaron*, Schoenberg understood more clearly the dialectical potentialities, also with a long Germanic tradition, of the Expressionist means. He replaced the psychological struggle within nightmare by the far more widely ranging clash of opposing world-views within reason.

Each review of the annual Waxman festivals that I have written has been punctuated by a statement of gratitude to Mr. Waxman for the opportunities he brings us, whatever else he may or may not do, to become acquainted with such music as this. Let me repeat my gratitude to him and to Robert Craft for these two masterpieces by Schoenberg.

Dr. Murphy came back after intermission and, to an audience prepared to welcome the appearance of Igor Stravinsky, intro-

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duced the Festival Chairman, Mr. Bart Lytton. Some do good gracefully and some without appearing to do so, and some must appear whatever good they do. Dr. Murphy proceeded to introduce Stravinsky as a "living legend." Mr. Stravinsky is indubitably living and no more a "legend" than Beethoven or Schoenberg. The audience rose to greet the most universally admired living composer, the one composer in the entire history of music who has known worldwide acceptance during his own lifetime—an acceptance he challenges with each new composition. Stravinsky has aged; he no longer enters and leaves the stage with the three little ballet leaps we have seen so often; he does not refuse the offer of an arm to assist him to the podium. Though he stands before the orchestra more bent than formerly, he has not aged in his conducting. He anticipates and summons every entrance and bends the players more firmly than ever to his wishes, the interweaving instruments sounding not as if from the score but as he hears them. "More than ever I enjoy the combining of instruments," he told me during a recent visit.

He told me, too, how in the new choral pieces he has been composing he combines the speaking with the singing voice after the manner of Schoenberg's later choruses. He went on to say how the dry, whispering speech against bare instrumental sound in the first section of his *Threni* pleases him in performance. "Like crickets," I answered. "Yes," he replied, after a moment of withdrawn meditation, as if listening, "yes, that is it exactly." He led us about the house to show us his new sunroom, the shelves of books in every room, a photograph of Dostoevsky after his return from Siberia, the mad Nietzsche in bed shortly before his death, the last picture of Joyce in Switzerland after his escape from France, the Giacometti drawings of himself, his print of Picasso's *Minotaur*, as well as many new paintings in abstract designs of blues by Mrs. Stravinsky.

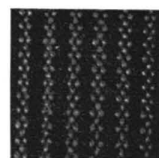
All orchestration is a combining of instruments, and Stravinsky's scores, early and late, are distinguished by the virtuosic ballet of instrumental sounds. During the Violin Concerto the solo instrument plays in separate consort with nearly every member of the orchestra, culminating in a cadenza-like duet with the concertmaster's solo violin. Stravinsky's subtle blending and opening of his own ordained tempi gave us to hear, as never before, what it is in these relationships that delights him. We were listening to the instruments making music together, to the voices of the instrumental consorts under the harmonic surface of the orchestration, to the individuality rather than the formality of the instrumental art. One might say that Schoenberg's research among the potentialities of instrumental sound is directed always to expression, whereas Stravinsky delights in the groupings, the physical manifestations of the instrumental postures, through which he threads the tale of the ballet, the spiritual manifestation of the sacred subject.

A local reviewer having academic authority wrote of these performances that the elderly composer offered no more than a "facsimile" of the scores. I would say it was the facsimile that interfered in the mind of the reviewer.

Eudice Shapiro, one of the world's great violinists, who has prepared for us in assured modesty so many unexampled performances, played in a passionate concentration upon the wish of the composer, summoning an almost equally concentrated attention from the orchestra. The Violin Concerto, so long neglected by soloists, conductors, and orchestral directors in favor of more obvious and external showpieces, will now be recorded, not by this great artist but by Isaac Stern, in his best public manner.

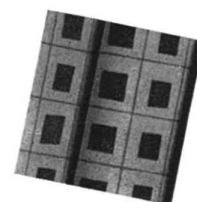
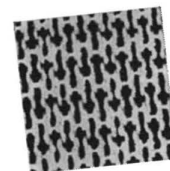
At the end Stravinsky returned to lead the reduced orchestra, two pianists, and chorus through his *Symphony of Psalms*, a gift of personal reverence, of sublimated musical experience, we shall hold in memory.

We rose to applaud, and as the composer appeared a second time to answer us Mr. Waxman hurried onstage to wave down our tribute and present the master a birthday cake.



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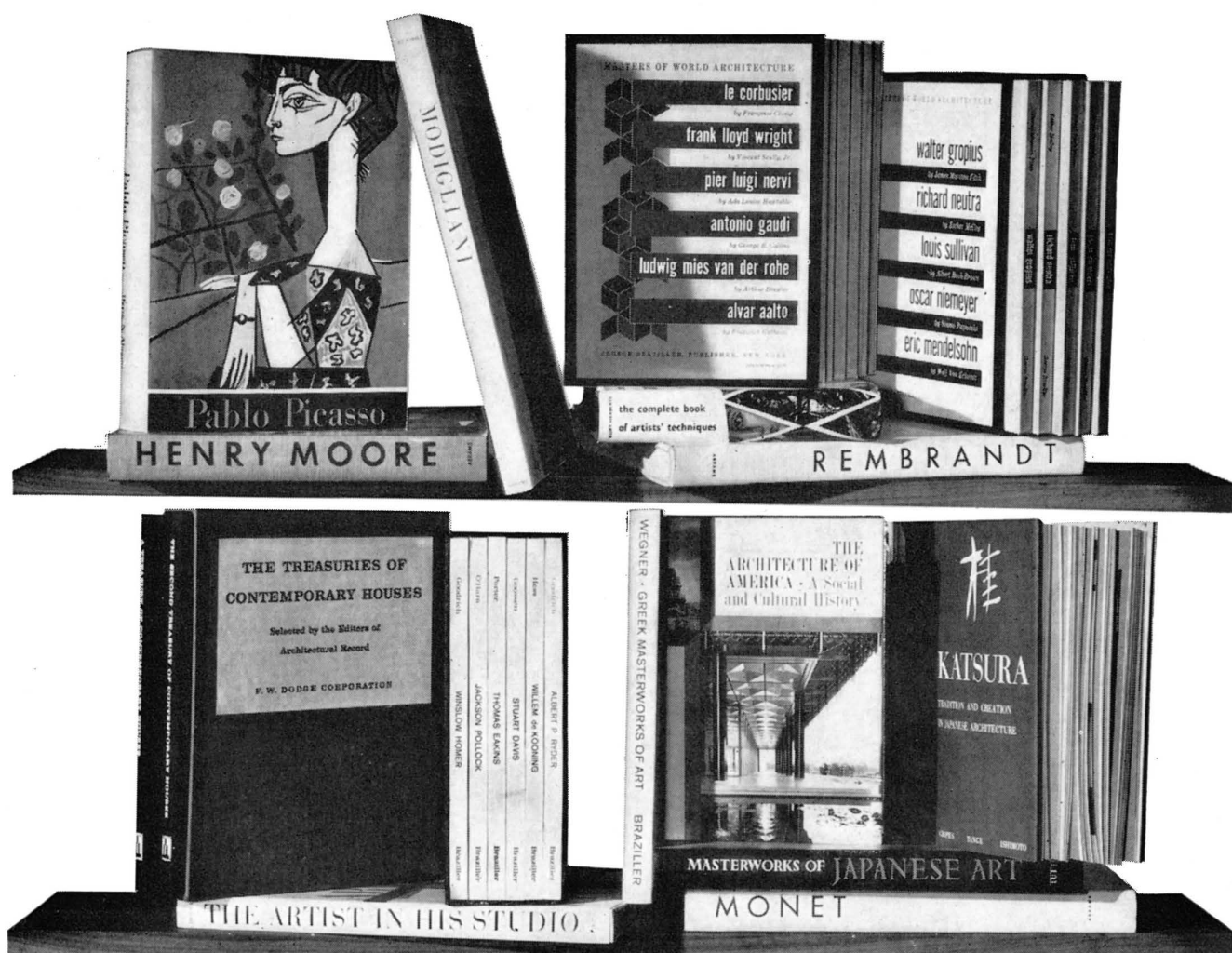


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There is no single building type, no matter how clever the architectural solution, that will, in itself, solve all of the problems of the aging. Our new buildings can be expected to do some things. We must be able to say that they have added beauty to the community as well as to the lives of the individuals living there. Our new technology should provide more physical comfort and safety. But there are other things equally important if our aging are to live full and satisfying lives.

Psychiatrists tell us that there are four conditions which must be met if we are to have any chance of leading a happy life. They are:

- physical security
- emotional security
- social recognition
- adventure

The designs of new buildings in the years ahead must provide for physical means of encouraging the development of these four elements of life.

To satisfy these needs in planning and building is not easy. The task of creating an adventurous environment seems impossible if we associate adventure with climbing mountains, but, fortunately, such things are relative. We will have done much toward making adventure possible if only we build near public transportation. If we can provide the aging access to the vitality and excitement of neighborhood shops and parks without exposing them to the confusion and the hazards of traffic, we will have done even more, and if this access can be along pleasant tree-lined walks, we will have come still closer to bringing a sense of adventure into their lives.

Planning should encourage intellectual adventure as well as physical. Sufficient privacy should be built into our projects to make it convenient to withdraw and read or listen or contemplate. It should certainly foster social adventure, for an old person suffers most from loneliness. Loneliness has been described as the state of mind in which one finds himself when he seemingly has forgotten, or been forgotten by, the people in his past life, and there seems to be little hope that there will be a chance to form new friendships in his future life. This can best be overcome by providing access to the life of the community and by providing facilities for communal activities. It is difficult to create adventure through architectural designs, but it is impossible to even think of adventure when you live only in a cell.

Social recognition cannot be accomplished by architectural means alone. Recognition in today's society involves the whole system and process that tries to harmonize the interests of all elements of the population. In pre-industrial societies the evolution of such patterns and systems was a slow process and harmony was accomplished by making slight adjustments to traditional systems. Under

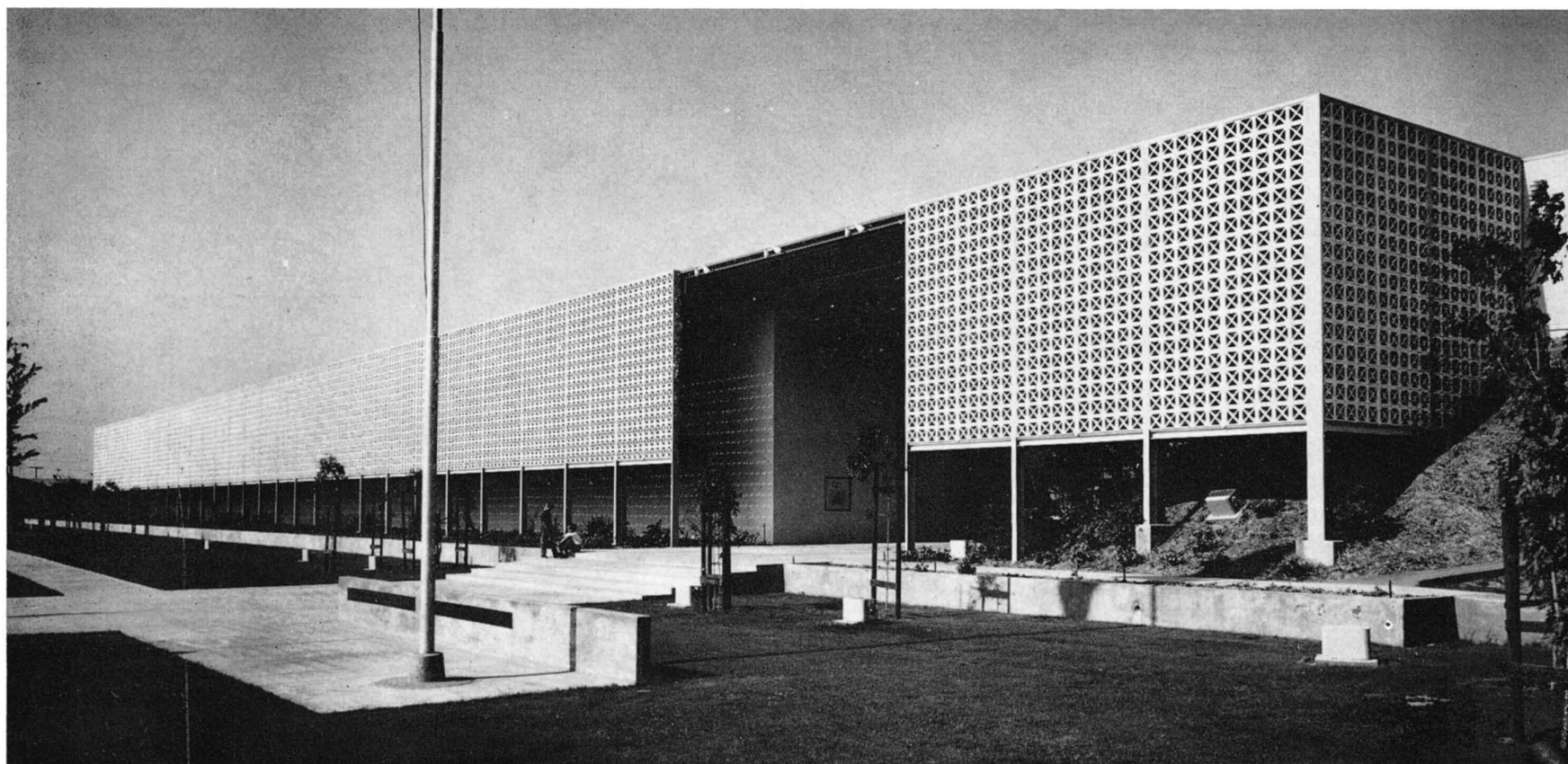
these circumstances, the three-generation household was a feasible solution of most of the problems under discussion. However, in a society that can be best described as worshipping rapid change—whether it is expressed in the desire to make this year's car look different or whether it is modes of travel or making war—when constant change characterizes the world that we find ourselves living in, the aging will inevitably find more and more things that are unfamiliar, and the traditional ways of doing things, that they once found so comforting, will no longer be only slightly modified—they will be upset.

To me, the cause of the problems of the aging can best be summarized in the word "change," for, contrary to what they wish were so, they will increasingly find themselves living in an unfamiliar world. Some of our programs, such as urban renewal and highways, are partly responsible when they demolish the familiar overnight. Change is a function of the unknown. The unknown is frightening to any of us, and the older we get the more frightening the change can be. Every change means a readjustment, and every readjustment means a new tension. Everyone must eventually limit the changes that he can accept or else the world will be in danger of becoming totally unfamiliar. When this occurs, society is inclined to reject those who can't keep up.

The programs we develop can affect society's decision to accept or reject its aging, but only if they result in a world of housing and a freedom of choice. Our programs should aim at encouraging every community to provide a variety of housing by stimulating the subdivision builders to provide approximately 14% of their houses with the aging in mind, or encouraging the churches to build urban apartments, or the service clubs to build garden apartments, or private capital to build motel-type facilities, or anyone to build any combination thereof. Then, we trust, society will find other ways of solving the rest of the problems so that each individual will have a freedom of choice. Working toward programs that will result in many choices is much more important than working toward programs that result in the planning of perfectly designed one- and two-bedroom units that can be standardized and built many times in many locations as a universal solution.

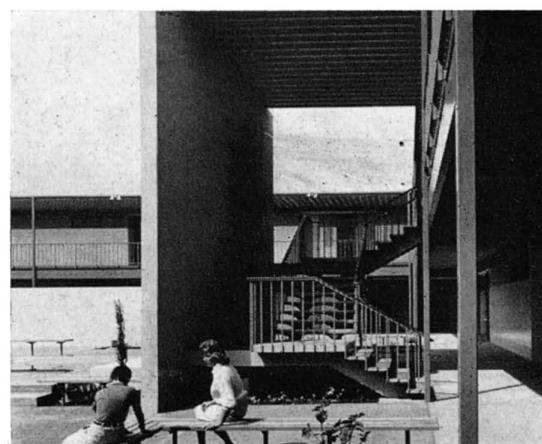
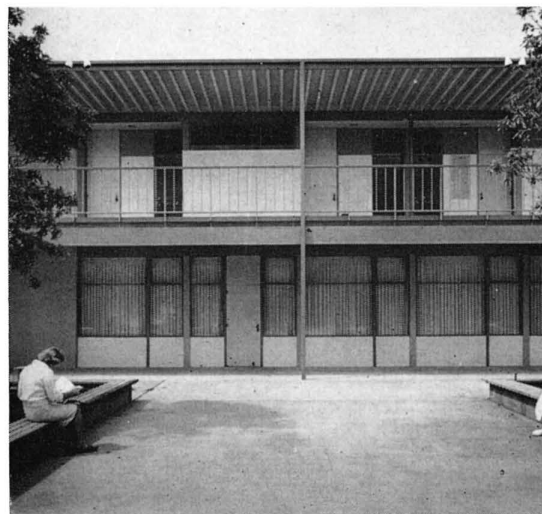
Only when each individual can say "I had to move from my old house because it was no longer suitable for my kind of living, and I looked at many places and I chose to live here"—then, and only then, may society recognize any specialized housing for the aging as being the answer. It is when one lives where one does because there was no other choice that resignation and rejection enter into the life of the aging, and a stigma is at-

(Continued on page 31)



PHOTOGRAPH COURTESY GLADDING MCBEAN

# JUNIOR HIGH SCHOOL BY KILLINGSWORTH, BRADY, SMITH & ASSOCIATES, ARCHITECTS



## PROBLEM

To design a junior high school in Paramount, California, for 1100 students with full facilities for 1500 when ten more classrooms will be added.

Site: 17 acres (23 acres recommended minimum for 1500 students) facing west on a busy thoroughfare.

Library: The District's curriculum places strong emphasis on use of the library. The Superintendent directed shortest possible communications to the greatest number of classrooms.

Assembly: The District requested strictest economy in all non-academic facilities; ruled out an auditorium or enlarged cafeteria or gymnasium to accommodate the assembly.

Environment: The District requested serious study of environment putting it within the school's control and not left to present and future influences of the school's neighborhood. They stated that the effect of environment on students is tremendously important, that young people are very responsive, that bad architecture can turn out bad students, that good planning and attractive surroundings can turn out good ones.

## SOLUTION

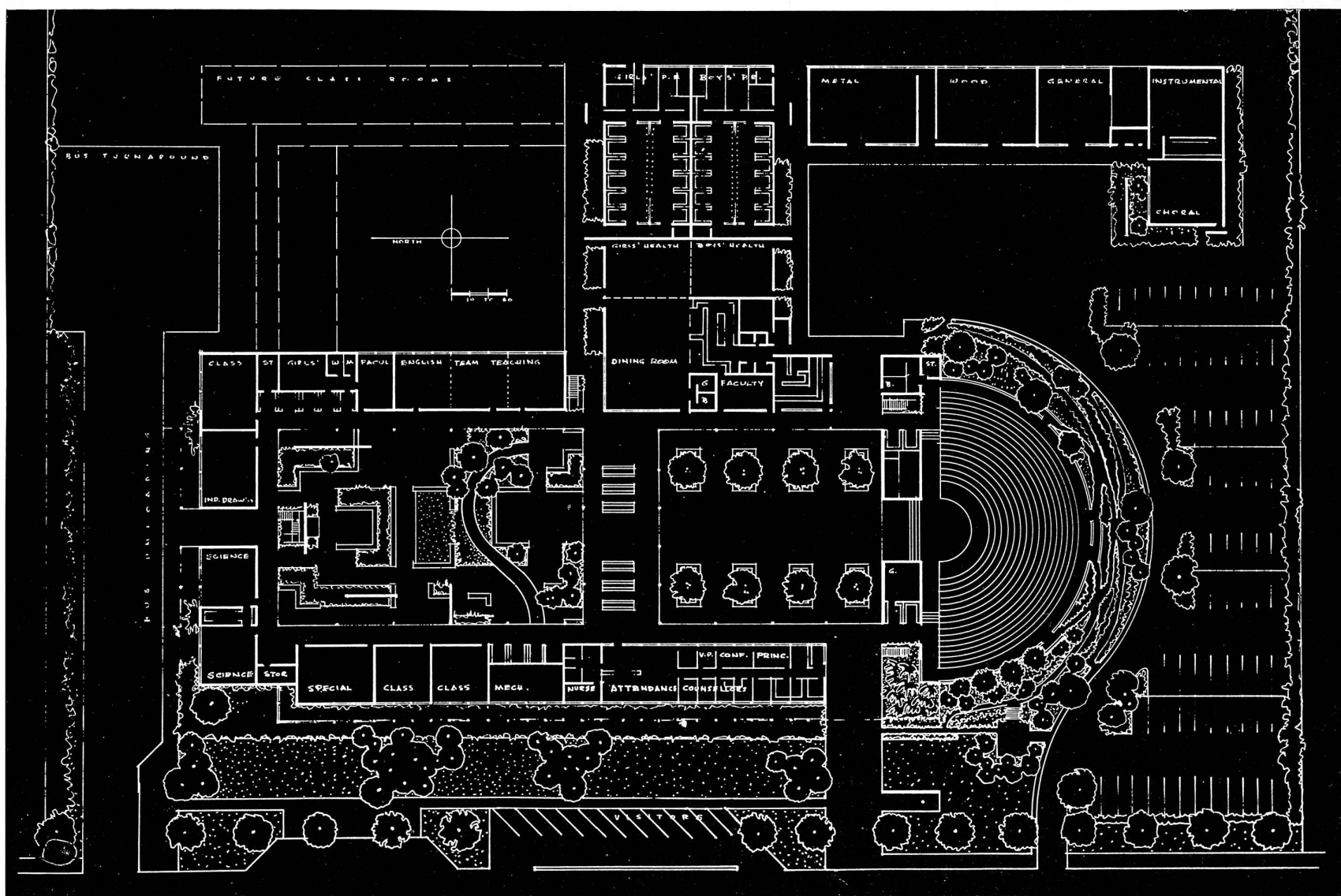
Courtyards, ramp, Greek theatre, bridged library and two-story plan were the results of these requirements. Courtyard planning gave environmental control. The courts are planned; one quiet and one noisy. The quiet one is subdivided into small garden areas where students gather in smaller and quieter groups. This courtyard is surrounded by the academic classrooms. The open formal courtyard takes large groupings easily.

The Greek theatre gave an economical means of bringing the entire student body together at low cost. It will seat 1500 and, built on banked earth, it cost under \$30,000. Heavily landscaped with pines and silver maples it will become increasingly attractive as it ages. It is used as a

(Continued on page 28)



PHOTOGRAPHS BY MARVIN RAND



HANGING STORAGE CABINETS

DISHWASHER

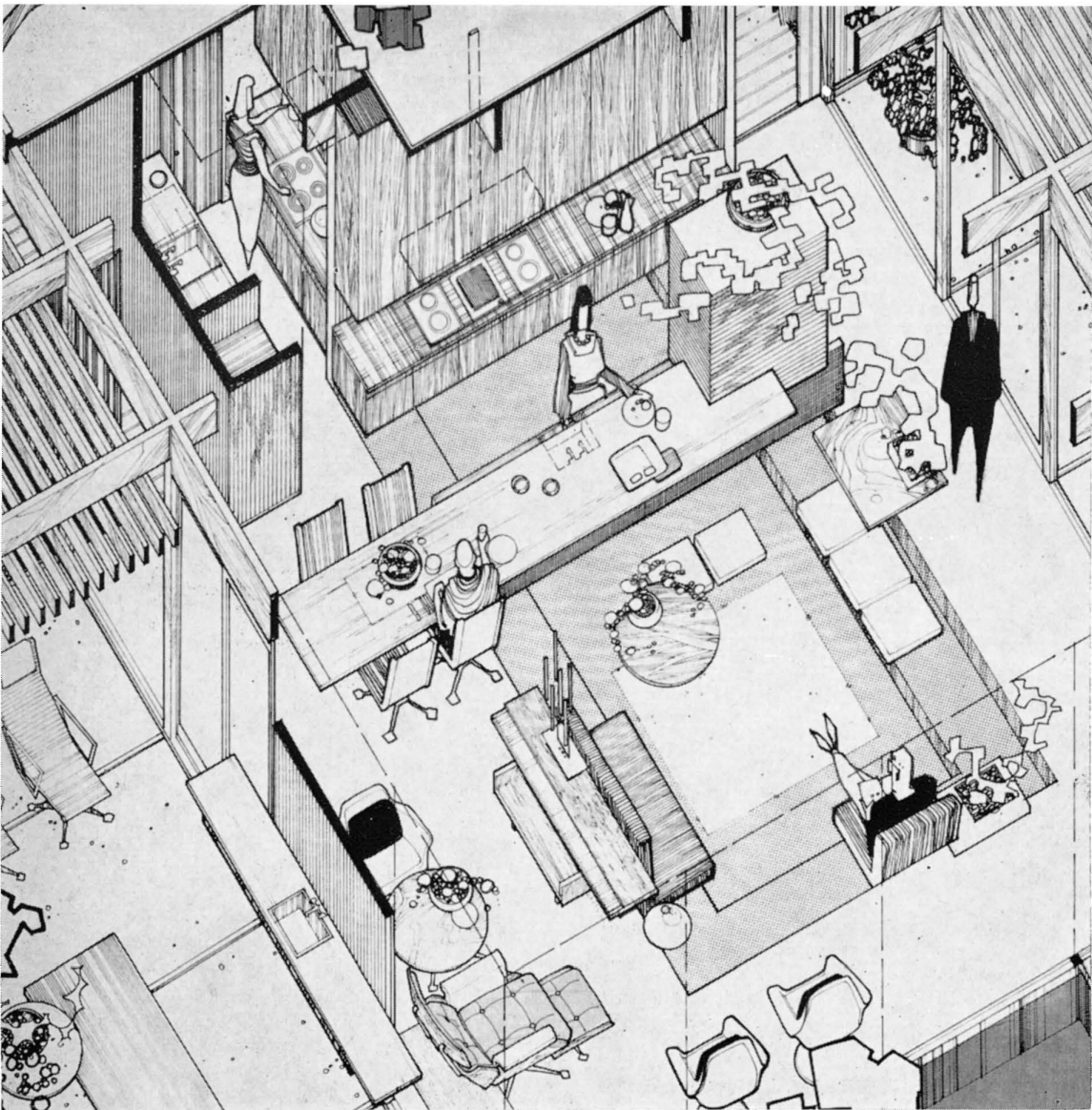
SINK AND DISPOSAL

RANGE

DOUBLE OVEN AND ROTISSERIE

BUFFET & FLOWER ARRANGEMENTS

GARDEN SINK



FULL WALL STORAGE

BUILT-IN REFRIGERATOR

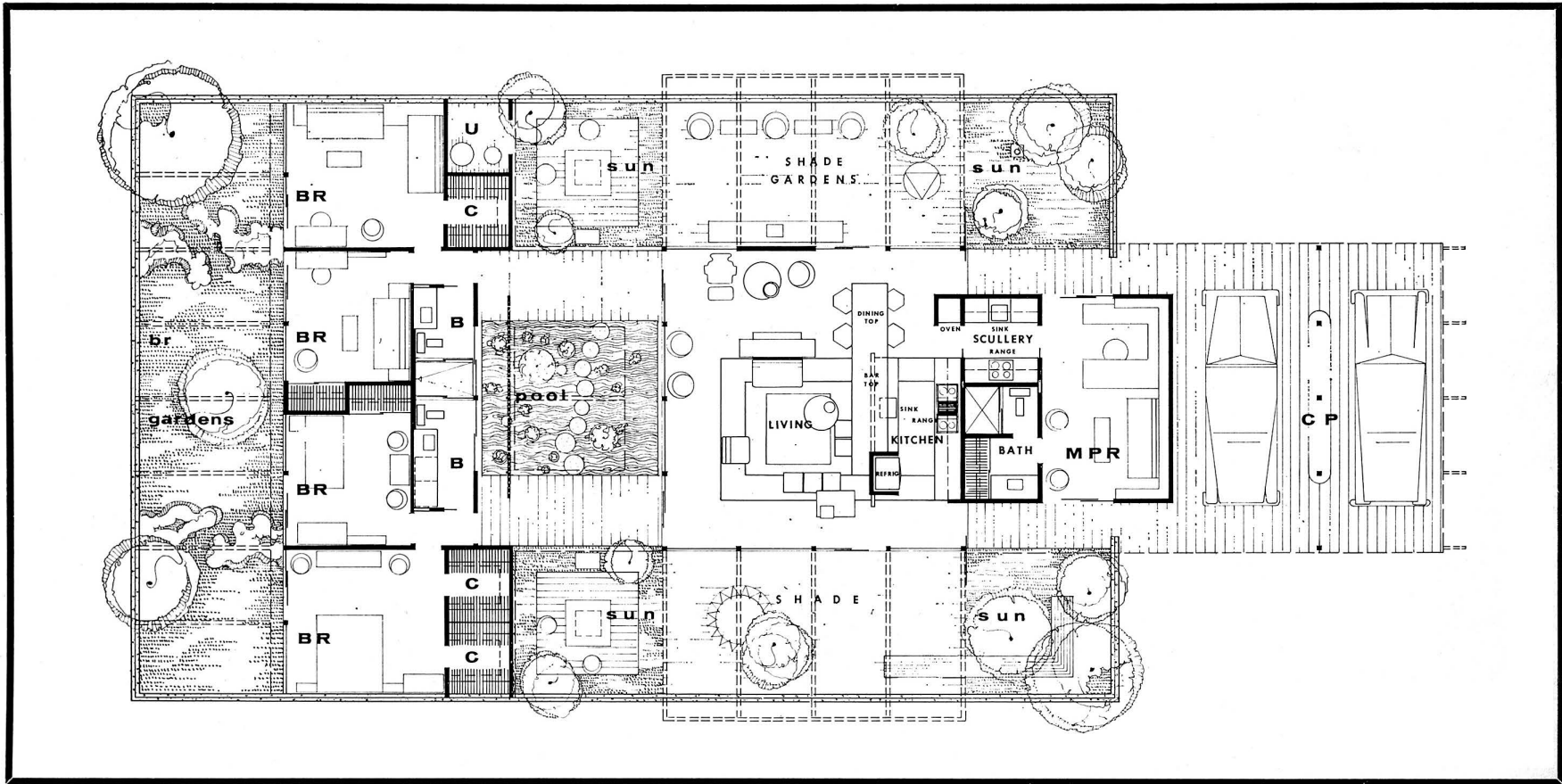
4 BURNERS

ELECTRIC BARBECUE

SINK  
BAR HEIGHT  
DINING HEIGHT

RELAXATION AND  
CONVERSATION CENTER

CASE STUDY HOUSE NO. 24     A. QUINCY JONES AND FREDERICK E. EMMONS     ARCHITECTS AND ASSOCIATES



This, the second presentation for Case Study House No. 24, is a study covering food preparation, dining, and related functions of the house. A careful analysis of these functions is important in any well designed house.

Since the kitchen is the heart of most family activities it presents a need for multiple experiences. In the plan as presented there is the usual sit down dining at a conventional table height, two separate gardens on either side of the living space for two outdoor dining experiences, and buffet dining inside, outside or both. The varied experiences are available for everyday use as well as when the family might be entertaining.

With the eighteen-inch lower level conversation space in the living area the counter top separating this area from the exposed kitchen provides two levels, the top which permits the center section of the counter to be used as a bar-height buffet and the end section as a normal dining table at a thirty-inch height. This end section can seat six people but would normally be furnished with four chairs in the everyday position.

It is important to note that the kitchen is divided into separate parts that function together. On the plan, one is called "kitchen" and the other "scullery." The scullery can be closed off from the living area. Since this house is designed and intended to be as a servantless home, this separation becomes very important to successfully provide for the many and varied functions that are a part of most all family living patterns. In the first place, the separation eliminates the necessity of seeing into an untidy area, will provide for elimination of kitchen odors, and the separation from the living area of the after dinner clean up operations.

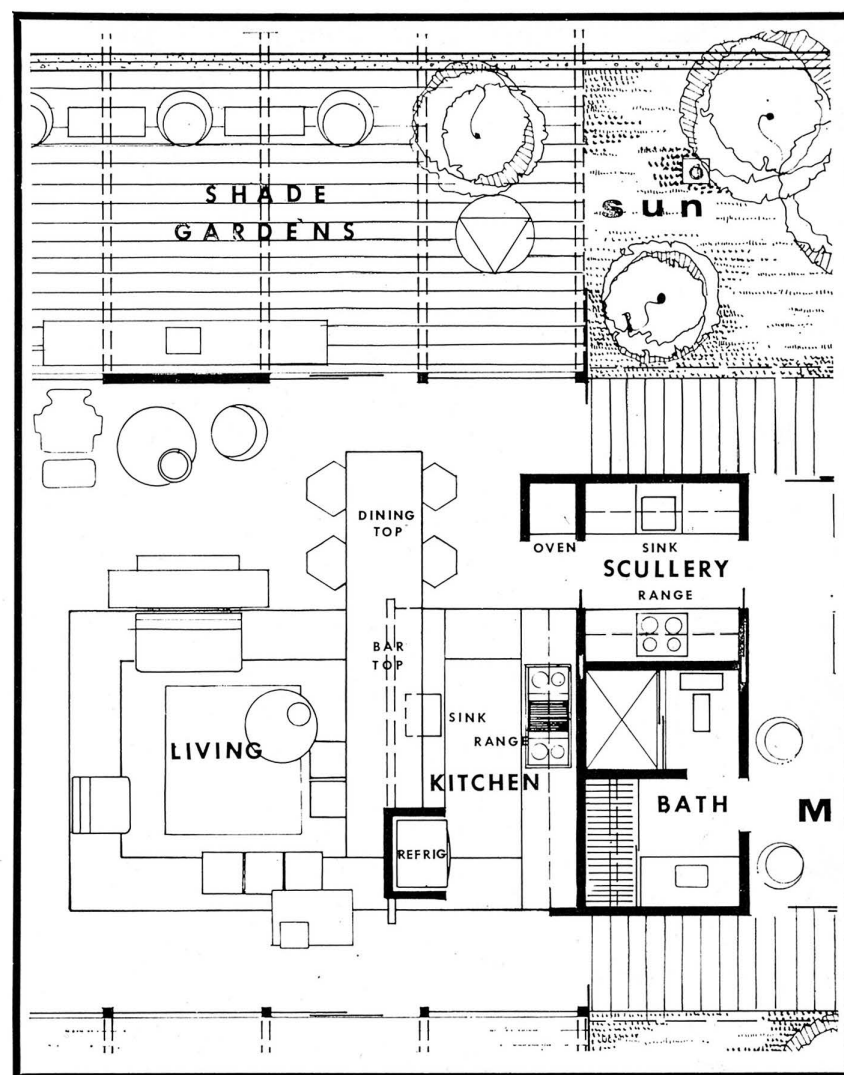
Each kitchen area is designed to include range, oven and sink units. The dishwasher is in the scullery and the built in refrigerator is readily accessible to the many open area uses. A complete meal may be prepared in either space.

This arrangement provides many varied uses and functional conveniences for the occupants. It is possible if there are overnight guests for the guest as well as the family to have access to separate food preparation facilities, a provision not often found in the most luxurious home. Of course, the most important design consideration was two-fold, one that a meal could be prepared (out of sight) while the open kitchen is in use as a bar, and second, after a meal the table can be cleared and cleaned up out of sight of the living area.

Even discounting the convenience of the second kitchen for overnight guests, this kitchen provides excellent service for children in the multi-purpose room without disrupting the adult activities in the living area. Also, the multi-purpose room can serve as the dining room for the whole family.

The barbecue unit in the kitchen is portable and may be used in the shade garden to the side of the living room where sink facilities are provided as a permanent installation.

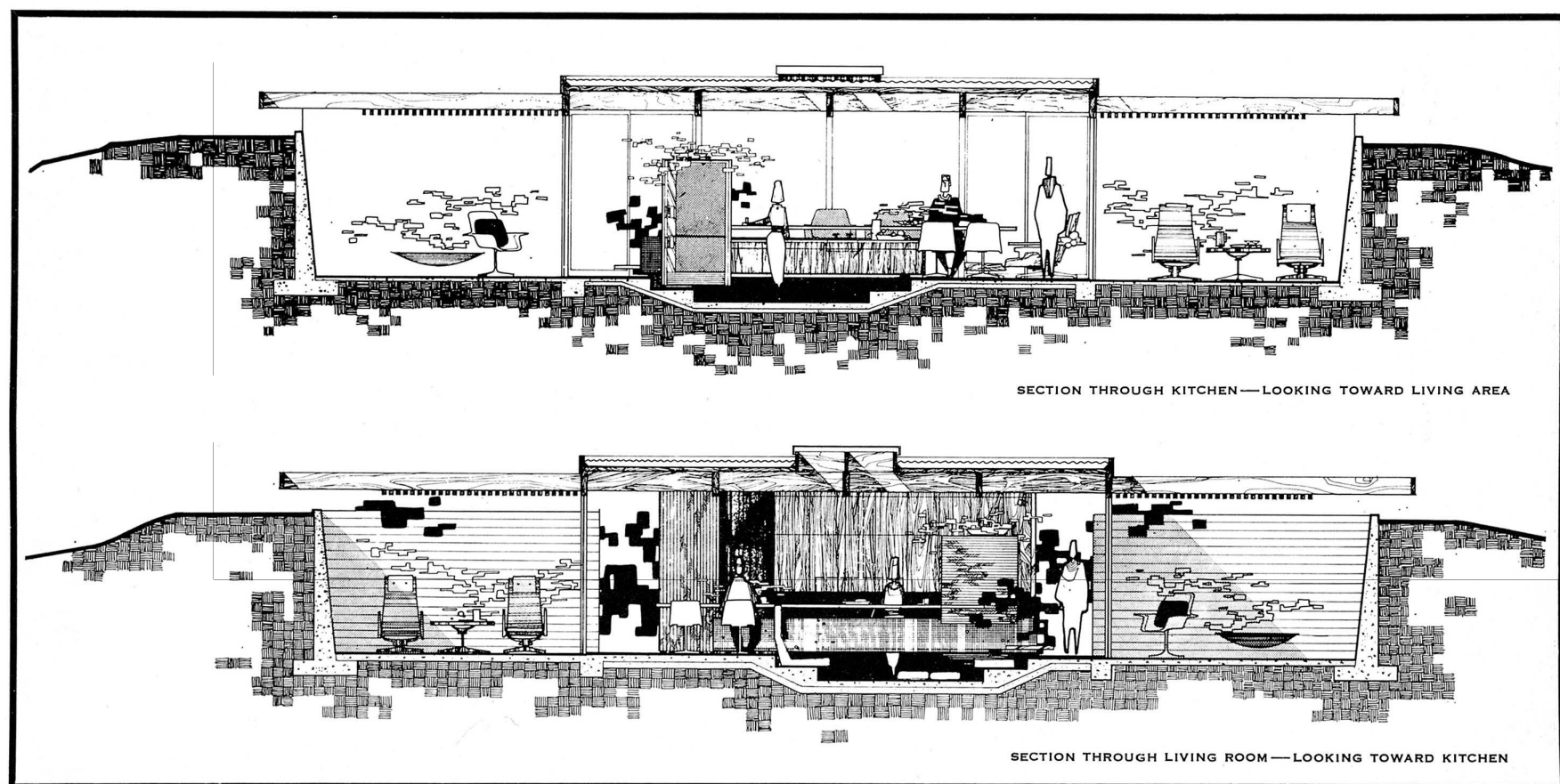
Additional "use relationship" of the kitchen with other areas of the house will be shown in later presentations of the house.



DEVELOPER: EICHLER HOMES, INC.

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SEE PAGE 28 FOR MERIT SPECIFIED PRODUCTS



Every process of high-level schematization follows this sequence. (1) The introduction of stress into the unstructured field yields a figural pattern. (2) Component units of the figural pattern are read through the establishment of their boundaries; we become aware of the parts of the structure. (3) The connexity of the parts is read through the determination of the links among them. (4) The structure itself is read through integrating the parts in their connexity. Thus, the low-level structure of the field becomes a high-level structure.

We bring the symbolic structure of the urban environment into legibility according to the following sequence. (1) From the perceptual field of the urban environment we resolve such units as houses, streets, squares, neighborhoods, sections, according to our grasp of the individuality of their features. (2) We read the boundaries—rivers, walls, gaps, changes of form or expression—that define these units. Thus we become aware of the parts of the city structure. (3) We read the connexity of the parts in terms of their bonds and links—on the one hand, the traffic arteries and rail and transit lines that collect and distribute the life blood of the city; on the other, doors, windows, bridges, tunnels, and long inclusive vistas. (4) The parts in their connexity are read together as a common structure—the symbolic form, the intrinsic symbol of the urban whole.

The "New-Yorkness" of New York is due largely to the exciting variety of its constituent areas. Fifth Avenue, Central Park, the United Nations building, Harlem, Greenwich Village, the East River, Wall Street, etc., together make up what we perceive as New York the city. In our imagination we may toy with the idea of leaving out one or another of these areas, thus changing the composite character of New York. To test our sense of the wholeness of the city, we may carry the game further and in our imagination gradually delete a series of successive parts. It soon becomes evident that eliminating certain parts of New York implies not only a change of size but a change of character. If we played the same game with a city like Los Angeles, whose parts are less differentiated, the deletion of some of them would mean more of a change in size than in character. We may carry on this imaginary game in another direction: instead of leaving out parts, we can try relocating them. We will inevitably discover a certain logic of growth expressed by the present structural configuration. Evidently, the variety of characteristic areas is an integral part of New York. The boundaries between one and another region are consequent and belong to its structural expressiveness.

The communication path has less symbolic significance, for recent years have witnessed major transformations without altering the essential characteristics of the metropolitan

whole. Many smaller cities, however, have resisted the passage of new thoroughways bypassing the center of the city, for this would entail not only an economic displacement but also a major shift in expressive character.

In the town small enough to be grasped in a clear structural pattern, the communication and transportation network tells us the most. The larger the city, the more significant the differentiation of its parts, their boundaries, and connecting links. On a visual level, the transportation network as a whole becomes conceptual, a question of cartography abstracted from immediate visual legibility. Nevertheless, key parts of the transportation network can become symbolic through their autographic style: bridges, stations, or other details. A bus stop in Boston is marked by a band on a pole, in New York by a sidewalk standard. A Metro entrance with its *art-nouveau* character means Paris. Trolleys run in subway tubes only in Boston. The Moscow subway station is *sui generis*. The door does not open automatically in the London underground; you must open it yourself.

Differences in age further enrich the characterizing parts. In, let us say, a small New England town composed largely of historically meaningful buildings, a few new buildings may provide too sudden a contrast, and, instead of adding to the total, may have a jarring effect. In a large metropolis, where historic growth has characteristic areas comparable to the age rings of a tree, each new one is absorbed in a visually and meaningful connected continuum and adds to the richness of the whole. The new buildings or sections have no formal structural connections with the total but complement one another in an enriching sense. The Lever Brothers building or the United Nations building in New York may bring a shift of emphasis but always within the total field. On the other hand, the John Hancock building in Boston is too abrupt a contrast to the smaller scale of its surroundings and is thus a disturbing and unbalanced factor. Philadelphia, like Boston, abounding in visible links connecting the modern supercity with its eighteenth- and early nineteenth-century past, has developed a master plan for ensuring the survival of these historic links in the symbolic patterning of the burgeoning metropolis.

The door, the window, or any opening between enclosed spatial units is an index to the freedom of movement possible on the actual physical level, to the freedom of the eye to wander on the visual level. There are numerous devices men have discovered or invented that bridge separate, bounded spatial regions.

The window or the door has another important feature as well: it can be regulated, that is, it can be a part of the fence or barrier when it is closed, or it can function on its

own terms when it acts as an opening. The height, the width, the strength, the degree of opening are also indexes of the opportunities for freedom of traffic. The link or path between spatially defined areas helps to articulate a spatial continuum. This may be an extended door or window providing a direct transition from one place to another; it may be an extended transition actually incorporating spatial areas. Roads, bridges, tunnels, air routes, river paths, subways, overpasses, underpasses, rotaries, or cloverleafs are such patterns; they connect regions by concentrating and distributing traffic. Utilities and communications have corresponding distribution paths: power lines, water pipes, telegraph and telephone lines, radio and television channels. Here again, the visible features are the indexes of certain actual or potential events in transportation or communication. They may have a wide range of spatial configuration in different geometries.

Boundaries, openings, and links are important aspects of the intrinsic symbolism of the urban environment. Their specific characters, their esthetic features, their references to the life pattern—all constitute important elements of the symbolic structure. The degrees of relationship between boundaries and openings are determined by the type of life associated with them and are expressive of the values and aspirations of the group. The differences between a well fenced suburban area and an unfenced fluid space show clear differences in human attitudes. A confining, restrained subdivision of space expresses a lack of a sense of community in a typical class, a caste, or a prestige group. Condensed space, without rigid isolation devices, facilitates and expresses aspects of community life.

As we have said above, single factors become intrinsic symbols only through their structural connectedness. Naturally, these spatial devices gain meaning only through reference to what they divide or connect. The boundaries are boundaries of characteristic spatial areas. The interior of a house and the garden outside are particular types of surroundings; their dividing boundaries are meaningful only in terms of what they separate. Today, there is a growing tendency to design houses in which the boundaries between the inside and the outside are minimized. Structural devices of the house accent the structure of the outside, for example, walls that extend into the garden. On the other hand, landscape elements assume an important role inside the building.

This semi-fusion of two distinct spatial atmospheres is justified for many reasons. As technical knowledge enabled the production of buildings with thermal and illumination control, the old heavy-masonry protective walls became unnecessary in order to give a feeling of shelter. On the other hand, as the increasingly mechanized world isolated us

## GYORGY KEPES NOTES ON EXPRESSION AND COMMUNICATION IN THE CITYSCAPE—PART II

from the rich fluctuation of the organic world, the psychological need arose to borrow as much as possible from nature to make urban life acceptable. Here again, the structural combinations of the space areas, with their defining or connecting devices, are characteristic of the needs, attitudes, and values of contemporary man. In the broader urban pattern, similar needs may be recognized. The city is no longer an enclosed territory with walls to protect it from an outside enemy. It is a spatial pattern that needs to fight against the internal enemy of complete isolation from fresh air, sunshine, and open space. Boundaries, connecting links, and openings are being structured in a new pattern. This structure is again a symbolic form expressing certain emerging values.

Traffic is a major battleground of the city's struggle to preserve itself as a place where the human life within it may continue to exist, to grow, and to encompass its organic and symbolic ends. Traffic and the parking of vehicles are a factor of confusion in our attempts to articulate the city form.

There is a basic form relation among those stable elements in the environment that have long historic memories and relatively well-established esthetic roles. Though our spatial concepts and our dominant esthetic attitudes have undergone changes, we have accumulated knowledge of what the satisfactory space patterns of related spatial forms are. We have, however, little historic guidance for relating static space forms, such as buildings, with today's fast moving vehicles of transportation.

Problems arise at many levels. First of all, the aggressive dynamics must be balanced by the larger stable world. It would also seem that there is an incompatible contrast between the forms of buildings and of cars. This is most apparent whenever the cars are stationary and their endless line blurs the perceptual ordering of architectural relationships. The clash of colors of the two- and three-tone cars, with their chaotic geometry and chromium haloes, serves only to create disturbance. Herein lies one of the most serious esthetic bottlenecks of the urban scene. In motion cars tend to blend into a kaleidoscopic stream that, in an esthetic sense, can accent the nature of the surrounding buildings. Standing, they at best compete with and in most cases suffocate their surroundings.

Aside from functional needs, the esthetic handicap alone is serious enough to demand our attention. Few of the innumerable parking solutions take this factor into consideration. Although fringe parking alleviates the downtown traffic press, it takes unpleasant visual forms in the important connecting areas between downtown and the city periphery. The problem of desk-side parking facilities for new office buildings, theaters, hospitals, and stores will be fully solved only when the

esthetic aspect is controlled. This will necessitate some carefully considered, visually satisfactory screens to hide the groupings of motor cars. Natural or artificial screening, such as trees or esthetically pleasing fences, will help to accommodate the appearance of parking lots and meter areas to the surrounding city scene. Municipal or private garages, in alleviating parking, must, like open-air lots, be considered as to their location, their approaches, and their visual relations to the total space pattern. Open-deck, exposed-steel garages can bring a new technical accent to the environment in keeping with the car forms.

The filling station is a similar problem. Its gaudy, attention-catching "acrobatic" devices in a sense are justified by the necessity of attracting the fast moving eye, but the station, too, must find a proper relation with its background.

Both the problem of advertising and display and that of parking demand a thorough analysis and fundamental proposals. These fields are allied through their visual needs. Each has arrived at a point of supersaturation at which original purposes have been lost through exaggerated crowding. Both problems demand a new structural solution, common denominators that can reduce their complexity into controllable terms. A possible starting point is to eliminate all unnecessary redundancy in an attempt to simplify a codification of the elements. This need is already self-evident in advertising. Parking simplification can be achieved by concealing those aspects of the environment that choke off visual and physical traffic orientation.

This system of codification has two interdependent objectives: to be functionally efficient and esthetically satisfactory. Both goals are important in a broader context, for they must be related to and fit in with their surroundings. There is no rigidly fixed code one can use, for the underlying objective in designing an efficient communication system is to make it an esthetically pleasing, vital form with flexibility and susceptibility to change.

Today, the visual manifestations of the urban world are greatly modified through the use of artificial lights. Spatial forms and their interrelations are overlaid with a different type of pattern because of illumination at night, and the city has more than ever a double life.

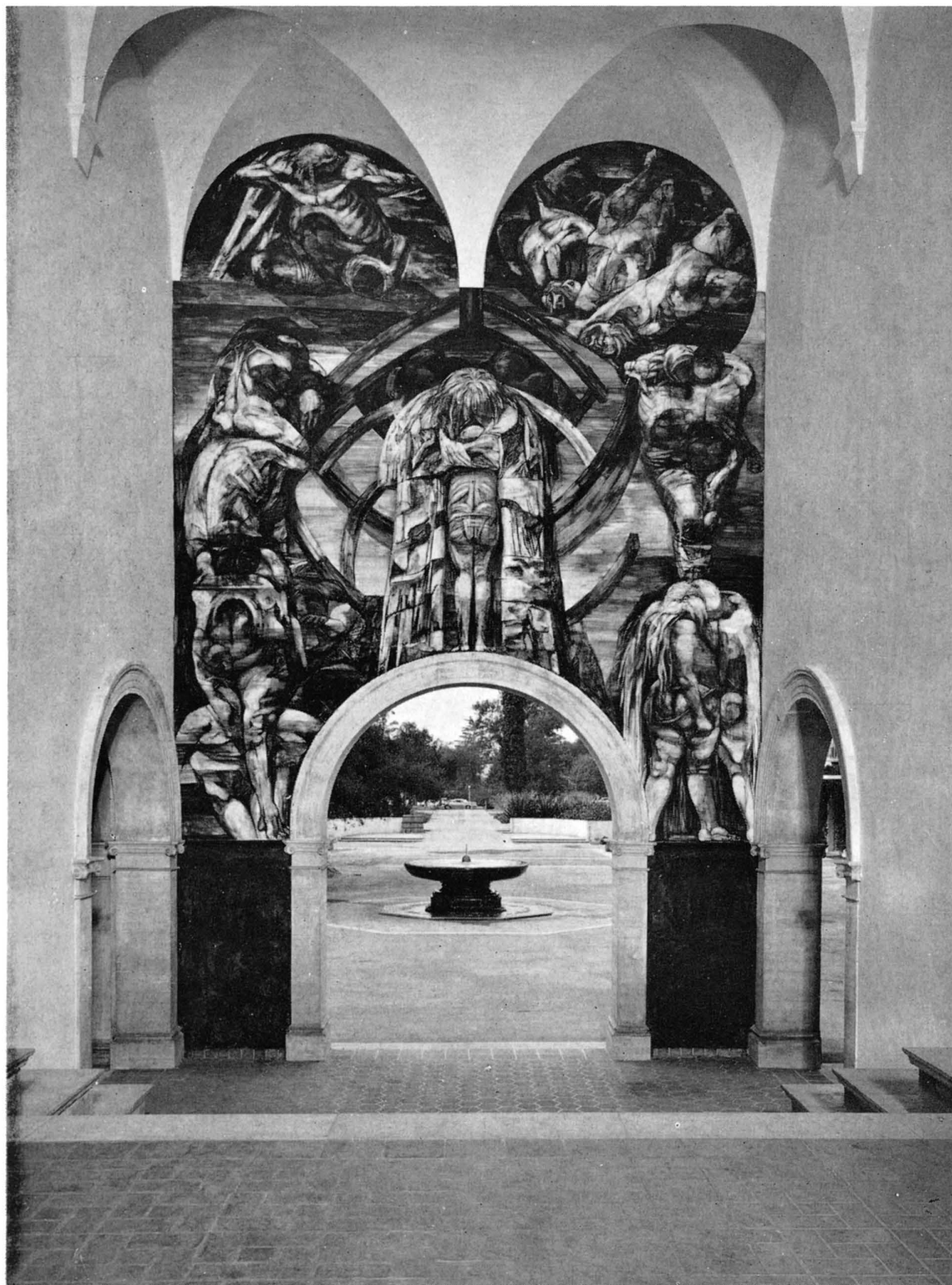
Both the problem of orientation and the problems of continuity are fundamentally transformed when day changes to night. Cues that are legible in the daytime become largely useless at night. Forms, colors, and distances that by day may have a satisfactory esthetic configuration are considerably transformed by the lights, which usually have little to do with the surfaces, edges, and consequent form relationships of the daylight hours.

*(Continued on page 28)*

## GENESIS—A MURAL BY RICO LEBRUN

BY JULES LANGSNER

HEREWITH A CRITIC'S NOTES ON RECENTLY COMPLETED LEBRUN WALL PAINTING



PHOTOGRAPHS BY RICHARD FISH

**SITE**

- entrance foyer to Frary Hall at Pomona College, Claremont, California
- wall in large, high-ceilinged room opening directly to outside . . . no doors . . . light streams in directly through arches about 15 feet high.
- center arch bisecting lower part of painting influences composition
- wall-to-wall stairway opposite picture provides different readings
- Orozco's colossal Prometheus mural painted in 1930 in adjacent student dining hall.

**PERTINENT DATA**

- 29 ft. high, 25 wide . . . Michelangelo's Last Judgment about 33 x 33
- reinforced wall covered with Keene cement, a compound of cement and gypsum . . . white surface excellent refracting agent
- water color medium of finely powdered pigment mixed with vinyl acetate crystals
- life expectancy of surface and medium . . . as long as building stands.

**INITIAL IMPRESSION**

- powerful statement of Old Testament Genesis
- figures 10 and 12 ft. high . . . from upper levels of grand stairway—position for viewing picture as unified whole—figures not at all Gargantuan . . . instead, slightly larger-than-life
- Lebrun's concentration on the nude as prime vehicle for conveying tragic intensity would be concurred in by Berenson . . . check B.B. on Michelangelo for his statement on esthetic merits of the nude . . .
- Berenson quote added subsequently:  
" . . . the nude is the most absorbing problem of classic art of all times. Not only is it the best vehicle for all that in art which is directly life-confirming and life-enhancing, but it is itself the most significant object in the human world."
- wall not so much a painting as drawing on a monumental scale . . . entire presentation in blacks, grays and whites as in pen and ink though medium is paint . . . caliber of forms established by incisive and compelling line . . .

**PICTORIAL CONCEPTION**

- terrible vicissitudes of Old Testament version of Creation presented in different tenses: events take place simultaneously in one reading, at different intervals of time in another
- this accomplished by so clustering figures as to become entities unto themselves while leading the eye in flow of forms from one group to next
- time ambiguity suggests another jump . . . from historic time to here and now . . . must consider mythic aspects of time variables . . .

**MYTHIC ASPECTS**

- accounts of the origins of the earth and inhabitants thereof found again and again in lore of primitive peoples and ancient civilizations

(Continued on page 28)



1



2

### INCONOGRAPHY

1. LUNETTE, UPPER LEFT: JOB, MAN OF SORROW AND RESIGNATION

2. LUNETTE, UPPER RIGHT: SODOM AND GOMORRAH, SCARRED BY WRATH OF RETRIBUTION

3. NOAH THE KEY FIGURE . . . STANDS IMMEDIATELY ABOVE CENTER ARCHWAY . . . OVER 12 FEET HIGH . . . BEFORE TIMBERED RIBS OF THE ARK FRACTURED IN FLOOD . . . SYMBOL OF PROTECTION AND HOPE . . . SHIELDS CHILD WITH HIS TATTERED CLOAK

4. RIGHT PANEL: CAIN AND ABEL, LOCKED IN ETERNAL CONFLICT OF GOOD AND EVIL

5. LEFT PANEL: MEN AND WOMEN, CLAMBERING ONE UPON THE OTHER, STRAIN EVERY NERVE TO REACH THE ARK

6. LOWER RIGHT: ADAM AND EVE, EXPELLED FROM PARADISE



3



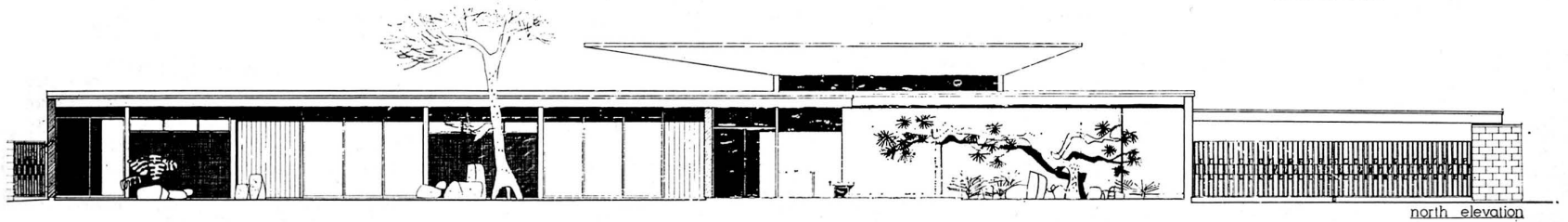
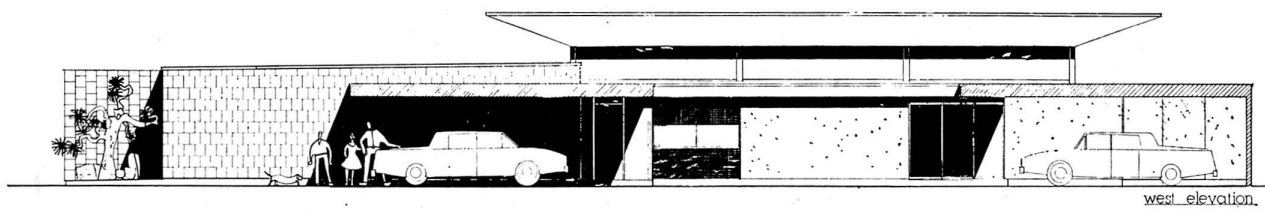
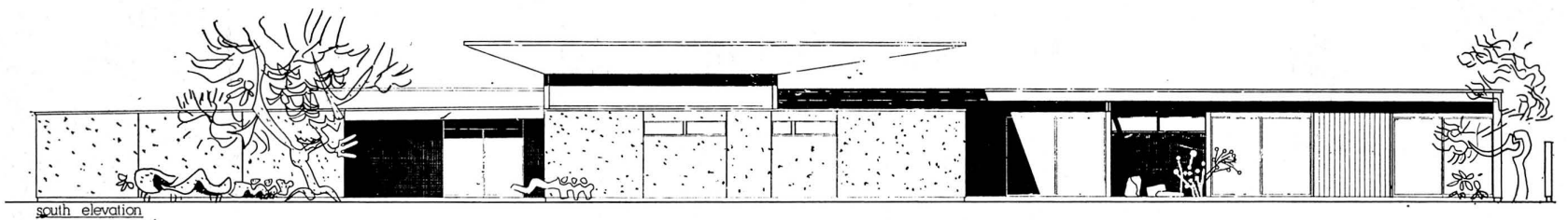
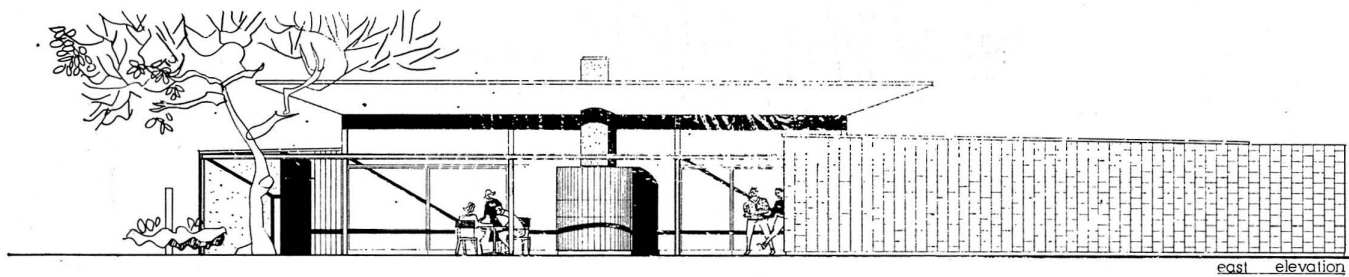
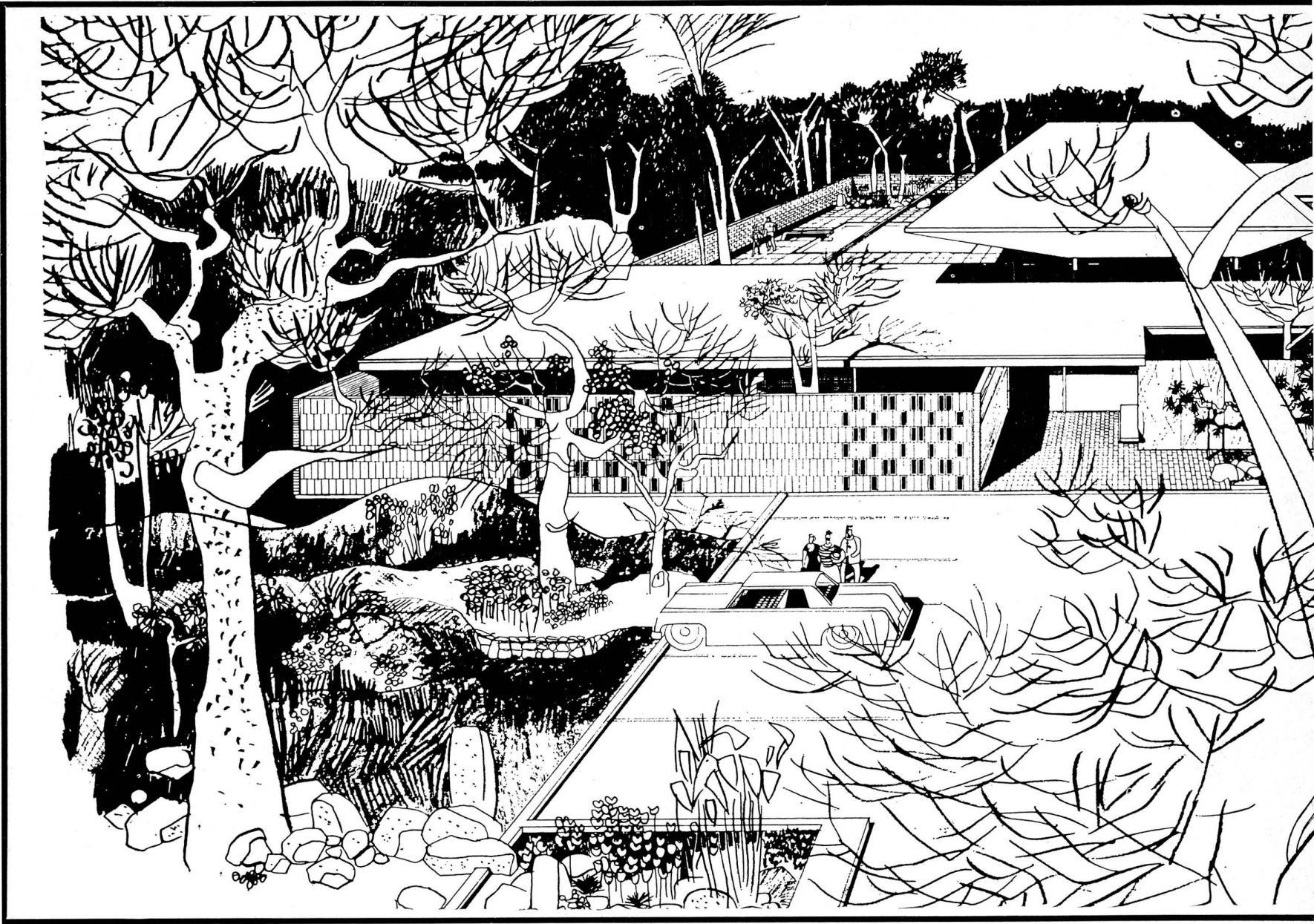
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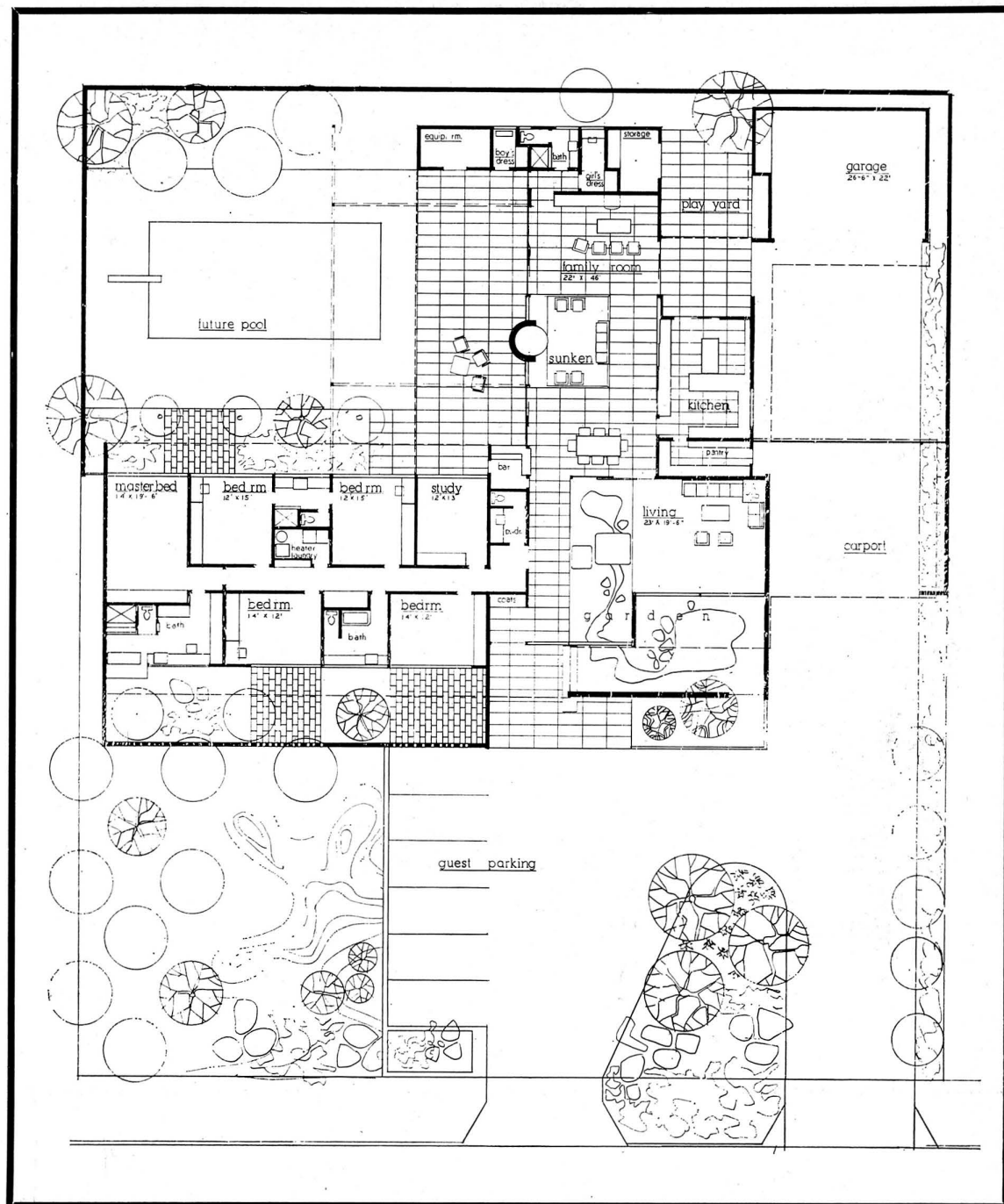


6





HOUSE BY KAZUMI ADACHI, ARCHITECT



PAUL CHIKAMORI, ASSOCIATE

This house on a city lot was designed with a spacious front yard to be heavily landscaped as a protection against street noise and traffic. A walnut travertine screen and a lightweight, open concrete block wall provide further visual and sound buffers.

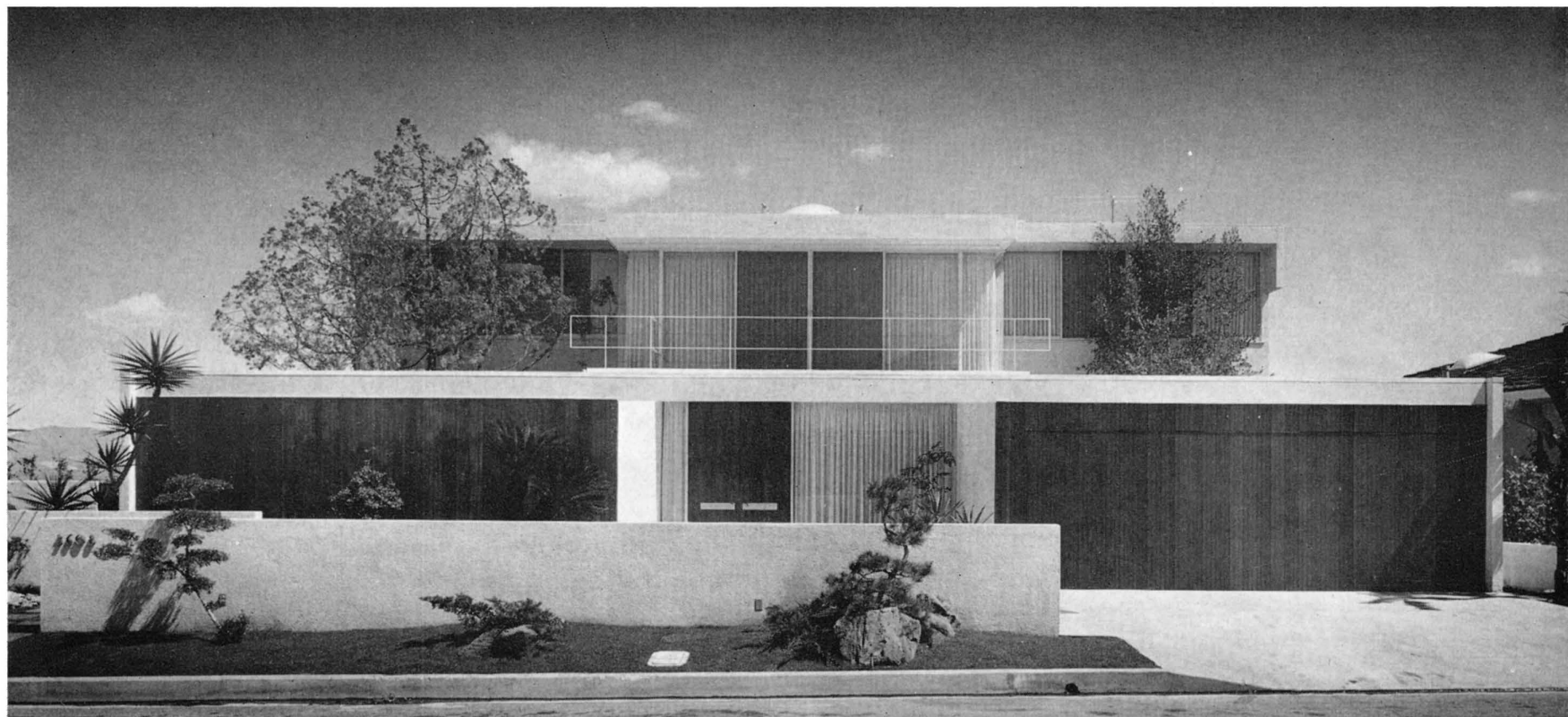
As the owner wished to entertain informally large groups of people, the family room, with its circular fireplace and raised roof, has been so located that the space within flows easily into an interior garden and outwardly to a large, covered patio and pool. There is a sunken conversation area using the fireplace as a focal point. Walnut travertine was used as a facing for the fireplace and black soapstone for the hearth. Terrazzo has been chosen for the floor of the family room, entry and part of the covered terrace as being suitable for constant use. The bar serves both indoor and outdoor guests.

Although a dining area is provided, a more

informal, built-in island table with cooking top is used for the children's meals. Cabinets are hardwood birch construction and counter tops are Formica. Sliding glass doors give easy access to the children's play yard. In the patio, canvas awnings will be stretched over an open frame steel structure.

The living room area is more intimate, but will be used as an adjunct to the family room when needed since only the interior garden separates the two spaces. The west wall of face brick extends through the glass sliding doors to an outdoor garden. In a separate wing, each bedroom has its own terrace.

The structure of the main portion of the house is wood frame construction, while the raised "parasol" over the family room, with its spacious cantilevered eaves, has been economically framed of steel posts and beams. The floor is concrete slab throughout.



## HOUSE BY BERNARD ZIMMERMAN, ARCHITECT

FREDERIC P. LYMAN, ASSOCIATE ARCHITECT

The project was developed from a specific concept: a plan generating from a central living room surrounded by four steel columns to take the major vertical loads and transfer the major horizontal loads to the foundations.

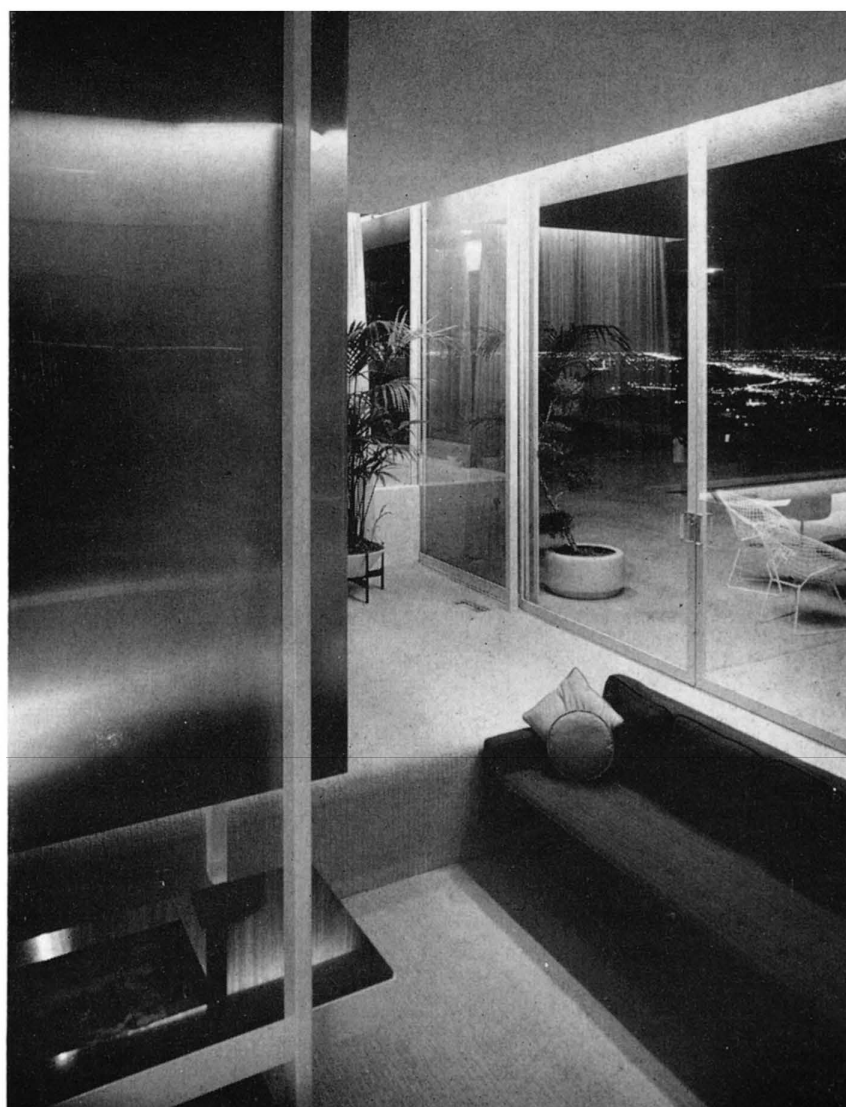
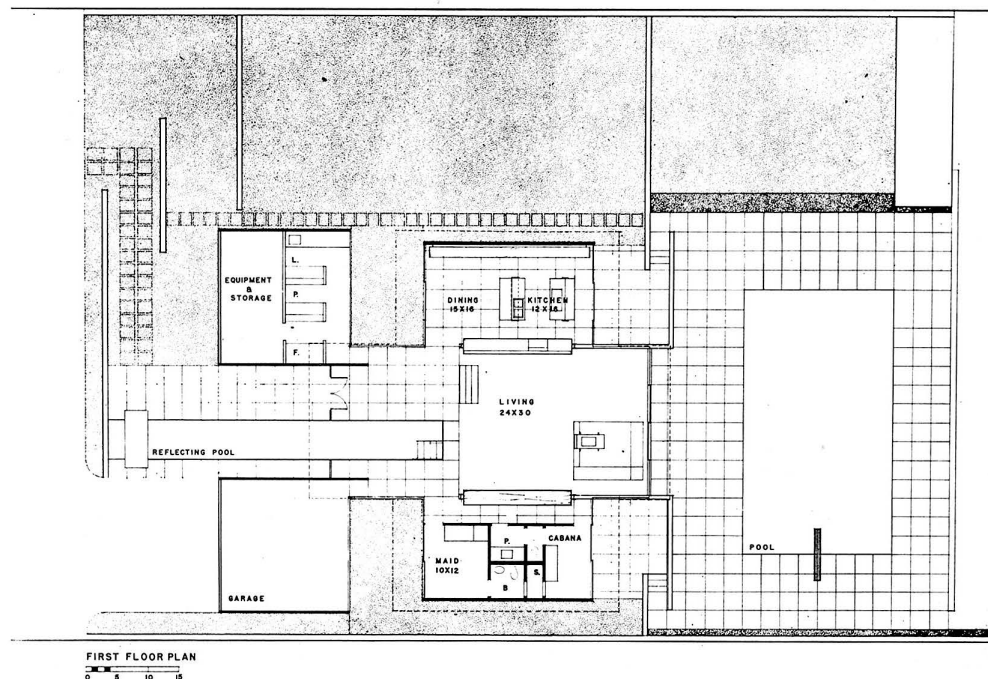
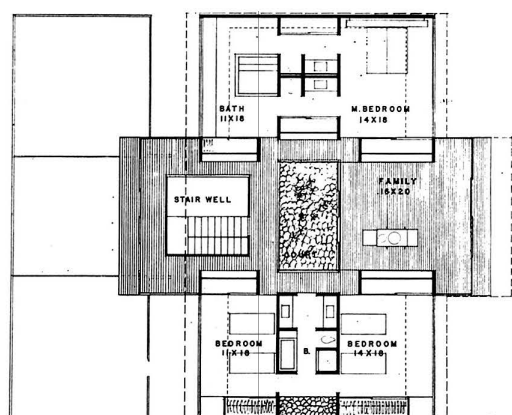
The central room is sunk two feet below the other areas of the first floor with six-foot cabinets, for visual privacy, forming free-standing walls in the living room and counters in the adjoining areas. The second floor developed in a similar fashion about an inner open court.

On a flat rectangular lot entirely without trees, rocks or swales, symmetry seemed natural, particularly to bring about clarity and order to many small areas and courts which were directly related to the large central space.

The dominating axis of the site is west to east, from the street to the panoramic view of the San Fernando Valley. The minor rooms and courts fall symmetrically about this line which is visually uninterrupted on both floors. The house is not centered on the site but offset to allow a side yard large enough for a volley ball court.

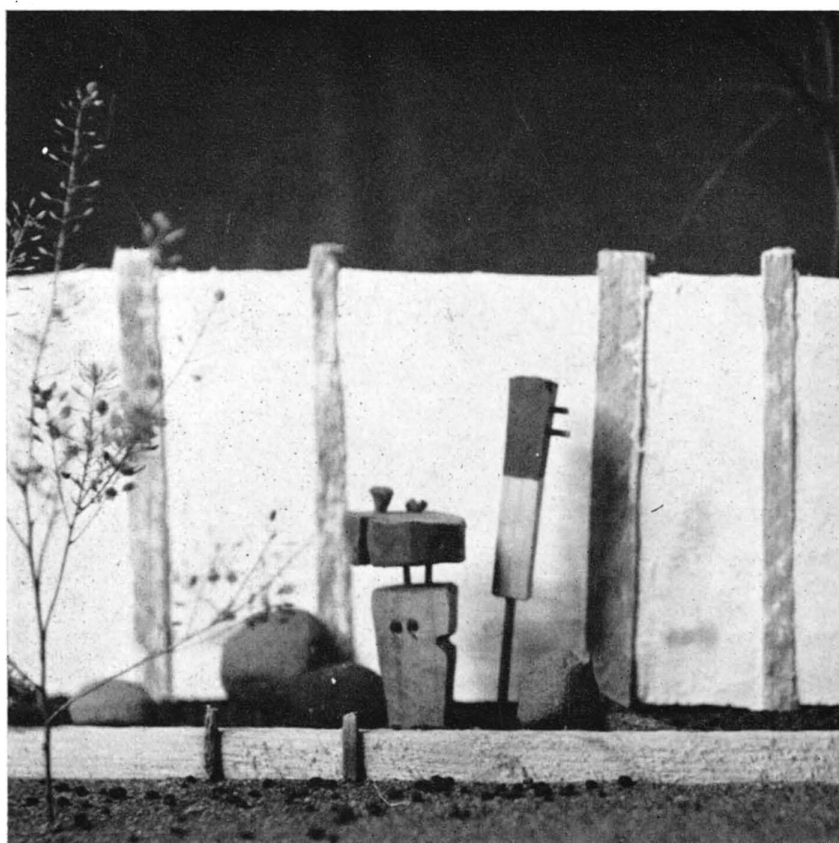
The materials used were glass, textured plaster, redwood siding and 8" steel columns in the living room area.





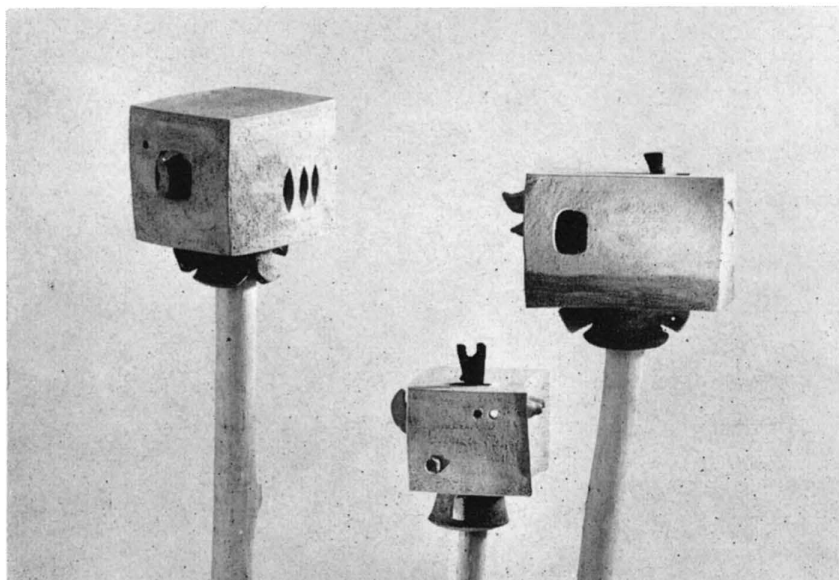


NATURAL STONEWARE POOL LANTERN AND PLANTER



STONEWARE LANTERN AND PEDESTAL, WOODEN TOTEM

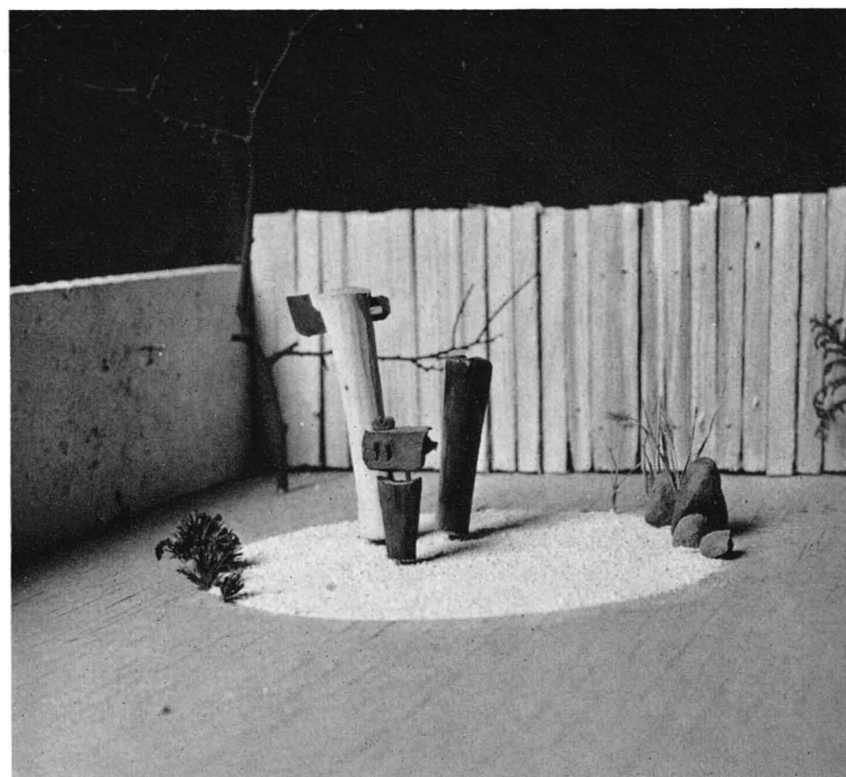
THREE STONEWARE LANTERNS, NATURAL CLAY COLOR, ACCENTS OF MATTE RED OXIDE



## GARDEN OBJECTS BY JACK HASTINGS

These sculptured objects and groups of objects were created with a vision toward harmonizing an esthetic concept with surroundings both man-made and natural, and were designed, as well, to exist functionally. Each object or group was conceived in relation to a living environment of plants, rocks, water, light, rain—as well as its man-made architectural atmosphere.

As a sculptor, Hastings is motivated by a desire to bring, in various degrees, the stability of nature into his works. His garden is not a flowerbed; not a garden in the usual sense of the word. One is drawn into the mood of



GARDEN GROUP: CARVED NATURAL WOOD AND PAINTED WOOD POLES, STONEWARE LANTERN ON SMALL POLE

these landscapes with an awareness that a part of the earth itself has been subtly reshaped, sculptured by hands sympathetic to the forms and moods of nature—not violating it with irrelevant intellectual formations. Light, rocks, foliage all become elements of the sculpture itself; in turn reaffirm its partnership with the earth.

The sculpture does not exist in isolation, but emerges deftly wedded to its surroundings and becomes almost anonymous. In the tradition of philosophies of the past, art, for him, is inseparable from architecture, nature and life.

In these garden pieces—lanterns, planters, found-objects, (pieces of wood sculptured, reshaped, treated by charring or painted), he ingeniously constructs a kind of archaic simplification, with accents, sometimes startling, suggestive of actuality. Just under the surface of the works one perceives a guileless humor, and is delighted by its relevancy to the total concept. His intuition in the group compositions is never sacrificed for decorative amenities.

The artist handles his materials with assurance and technical resourcefulness, whether it be the direct experience with the clay and glazes, or the finishing patina on a simple charred pole. Most of the objects are stoneware (clay fired to extremely high temperatures) unglazed, or glazed with simple clay slips to natural earth colours. —ARLYN ENDE

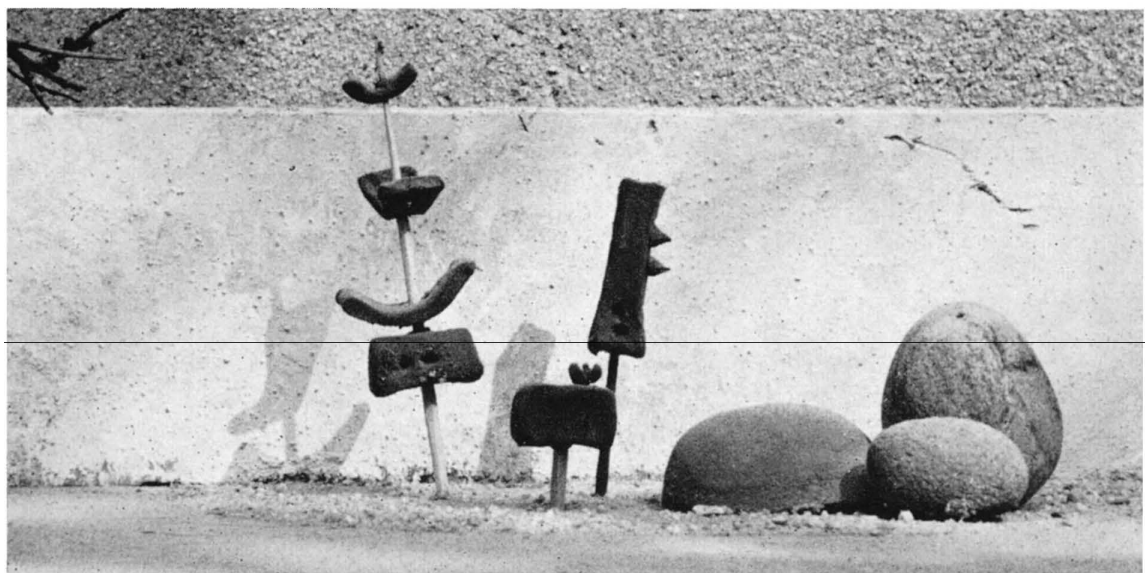


LEFT: BLACK MANGANESE PLANTER WITH DIOXIDE  
MATTE GLAZE

RIGHT: STONEWARE LANTERN, GLAZED MATTE WHITE  
AND IRON OXIDE RED



GARDEN GROUP: CAST STONE AND CARVED TEAKWOOD  
BENCHES, CAST STONE SCULPTURE IN THE CENTER



STONEWARE LANTERN AND TWO WOOD AND  
STONEWARE "TOTEEMS"

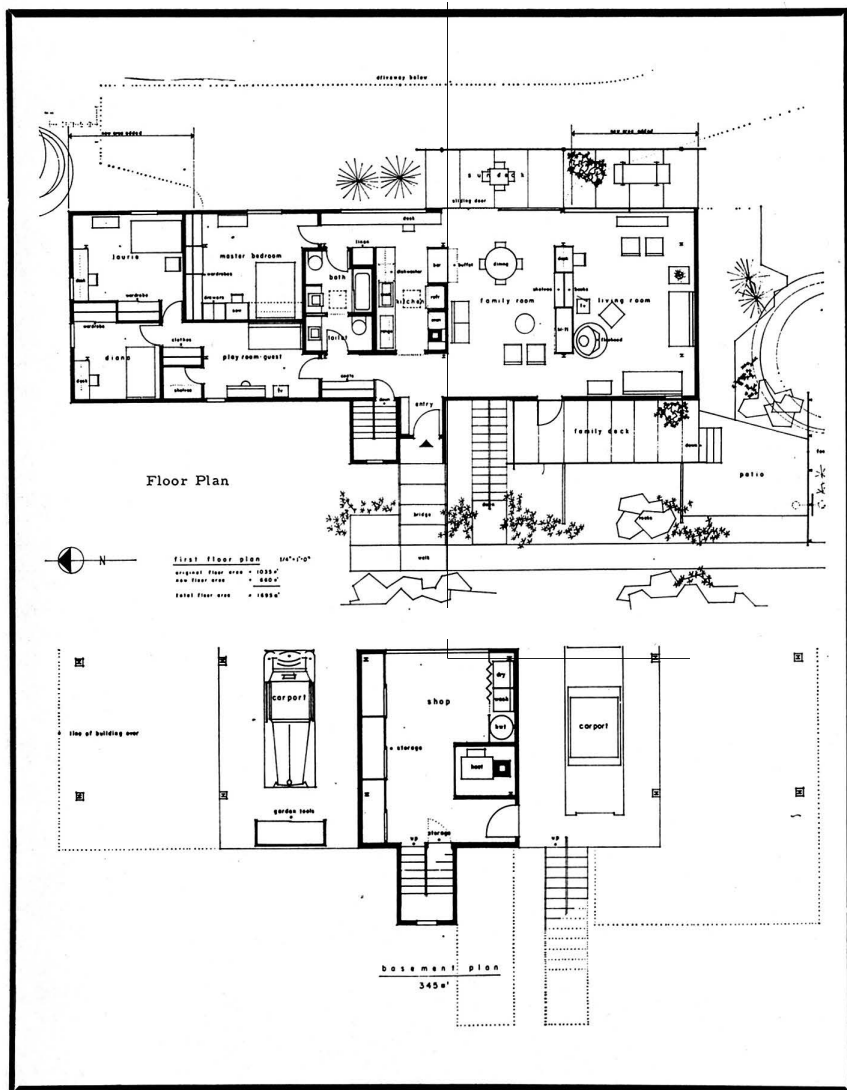
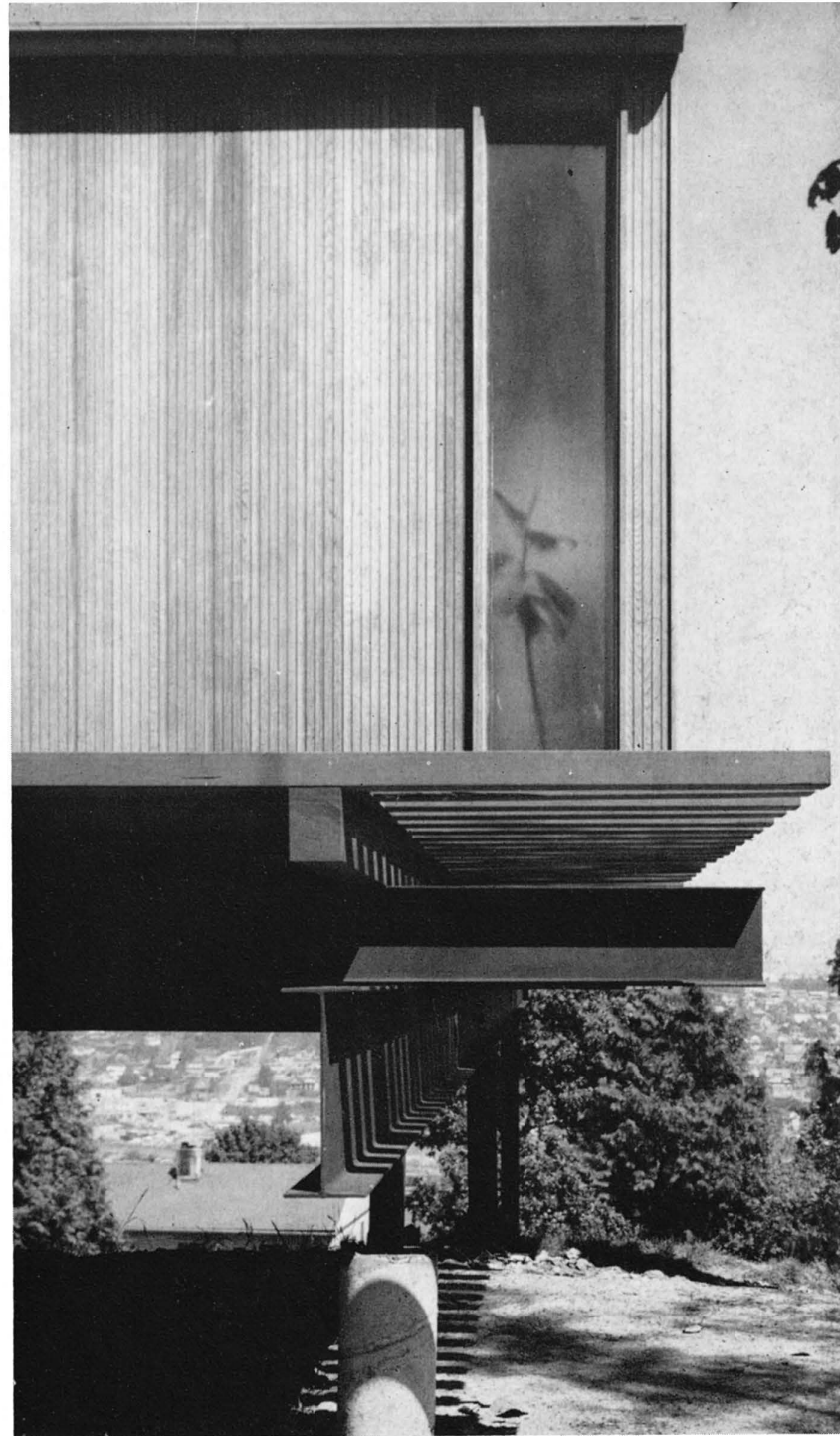


#### HOUSE BY DAVID A. MCKINLEY, JR., ARCHITECT

In this house, built on a steep view site in Seattle, the architect employed a center core to house a heating plant, storage area, and a study on the ground level with the kitchen, bathroom, and household utilities area within the house above. The bedroom wing extends north from the central core, and the living room, south. Covered parking, storage, and play areas are thus created under the two wings. Three 14-foot bays provide 1035 square feet of floor space.

The steel frame required a minimum of foundation work. Under each steel column there is a concrete footing 15" deep and 24" square. The contour of the land and the plant growth were virtually undisturbed by construction. Structural steel columns and ceiling beams within the house were left exposed and painted a dull black. The ceiling is 4" x 5" cedar decking covered by 1/2" insulation. The textured paneling, both exterior and interior, is mainly cedar. Kitchen cabinets and room dividers are red birch.

Five years after the house was completed, two more 14-foot bays were added, one at each end of the house, increasing the living area by 660 square feet. Floor beams in the living room bays were cantilevered to support a 9 x 32-foot deck on the east side. A more secluded 10 x 18-foot deck was added to the west side. A new living room was created on the south side of the house, with the original one becoming a family room. Two bedrooms were added in the new north bay, with one of the previously existing bedrooms converted into a music, and guest room.

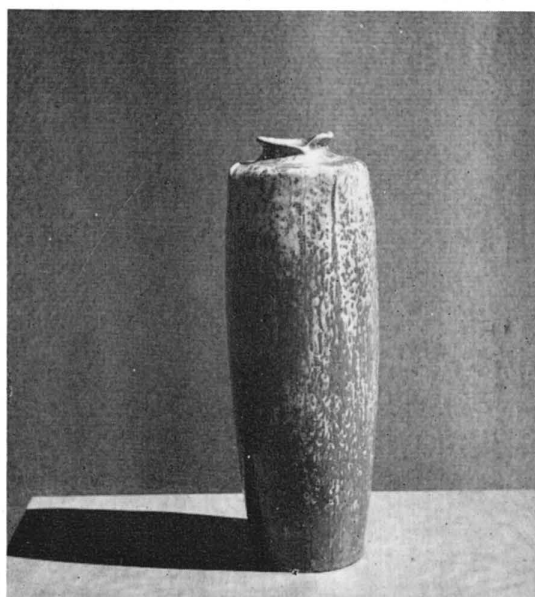




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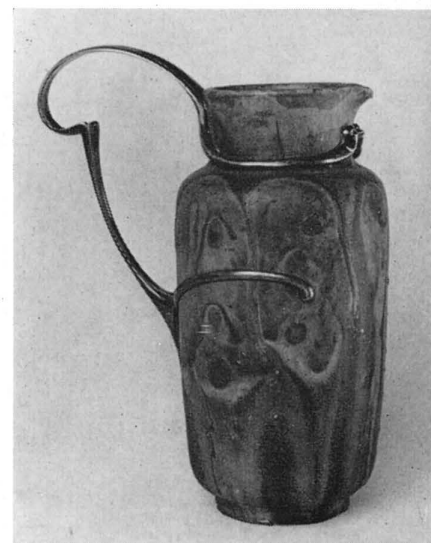


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PHOTOGRAPH BY PAUL MAYEN



3

PHOTOGRAPHS BY HELENE ADANT

## L'ART NOUVEAU AND THE NATURAL ACCIDENT

BY EDGAR KAUFMANN, JR.

The beauty of natural, accidental markings and textures has excited man's admiration and emulation from the earliest times. Cave paintings sometimes seem merely to have evoked images latent in the accidental forms and colors of the rocky interiors. The earliest glass, in Egypt, tends to imitate natural stones like turquoise and agate. In Hellenistic times and under the Roman emperors, imitations of beautiful natural grainings were rife.

China, like Egypt, first used glass as a substitute for rich and rare mineral formations. Throughout the middle ages, the classical imitations were preserved in manuscript illustrations, and doubtless in now-vanished murals. Subsequent European art eras often turned to feigned natural markings in a similar way. On the other hand, the Greeks seem to have avoided such effects during the development and high points of their arts, and in Europe and Asia alike it is possible to find periods when taste prohibited the falsifying of any material in another, whether as a cheaper substitute or just for fun; thus grainings, marbledings, etc., were taboo. Ruskin and Adolf Loos were of this mind.

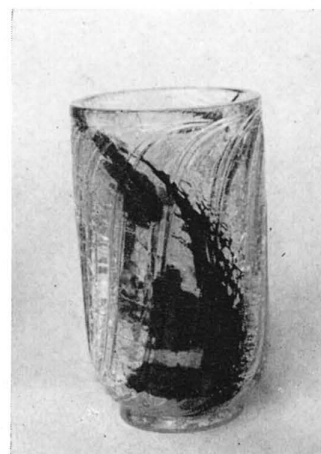
(Continued on page 28)

MANY OF THESE EXAMPLES WERE EXHIBITED BY THE MUSEE DES ARTS DECORATIFS IN A RECENT SHOW AT THE MUSEE NATIONAL D'ART MODERNE, "THE SOURCES OF THE TWENTIETH CENTURY, THE ARTS IN EUROPE 1884-1914," ORGANIZED BY THE COUNCIL OF EUROPE.



5

PHOTOGRAPH BY JOHN EBSTEL



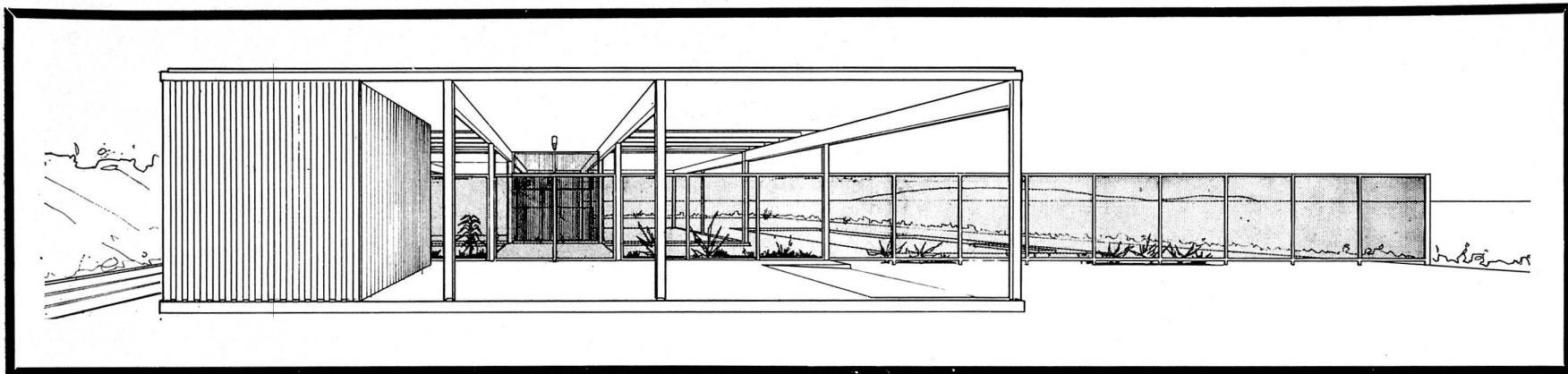
4

### POTTERY

1. A. P. DALPAYRAT, (1844-?), STONEWARE BOTTLE, 10 1/4" HIGH. TAN GLAZE, RED SPOTS. DALPAYRAT WAS AWARDED A GOLD MEDAL AT THE WORLD'S COLUMBIAN EXHIBITION, CHICAGO, 1893, THE SAME YEAR THE MUSEUM ACQUIRED THIS PIECE.
2. L. C. TIFFANY, (1848-1933), STONEWARE VASE, CA 20" HIGH. DARK RED AND BROWN ON BUFF GROUND. PERHAPS USED WITH LAMP ATTACHMENT INSERTED IN NECK.
3. G. BIGOT, (1862-1927), STONEWARE PITCHER, 9 7/8" HIGH. GREEN MARKINGS ON GRAY GROUND. METAL FITTING BY E. COLONNA (DATES UNKNOWN). THIS PIECE SIGNED AND DATED G. BIGOT, MAI 1895.

### GLASS

4. E. B. LEVEILLE, (DATES UNKNOWN), SMALL VASE, 6" HIGH. CLEAR CRACKLED GLASS, WITH RED AND GREEN MARKINGS. THIS PIECE WAS MADE IN 1880.
5. E. GALLE, (1846-1904), CROCUS VASE, 9 1/4" HIGH. DARK GREEN BASE, PURPLISH STEM, MILKY CUP, YELLOW TOP BAND. THE INTEGRALLY STREAKED SURFACE IS ENGRAVED LE SAFRAN PRINTANIER.
6. E. ROUSSEAU, (1827-1890), BOWL, 6" HIGH. THE ARTIST IS SAID TO HAVE BEEN INSPIRED BY ORIENTAL JADE CARVINGS. THIS PIECE WAS ACQUIRED FROM HIM BY THE PARIS MUSEUM IN 1885.



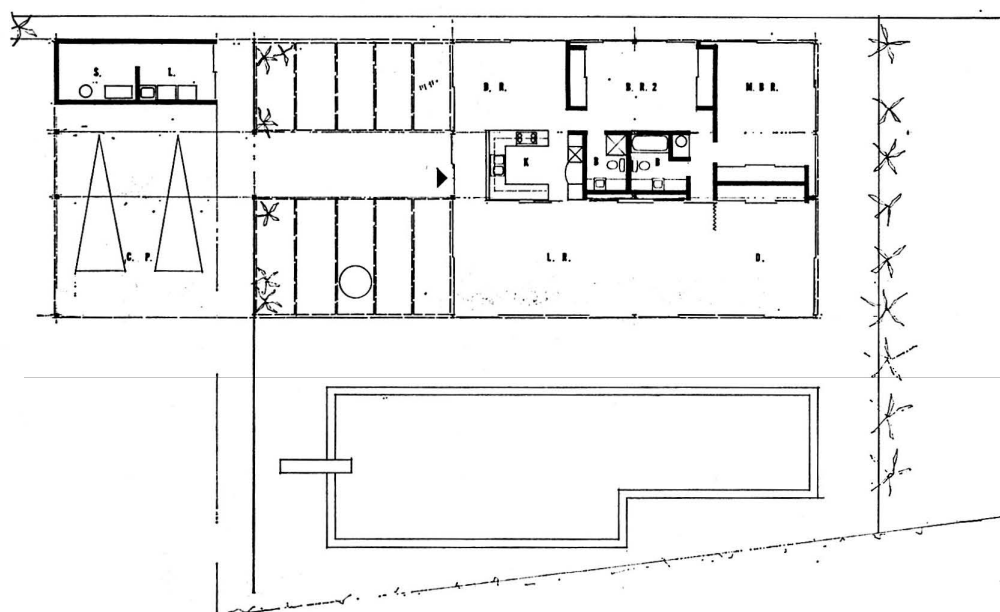
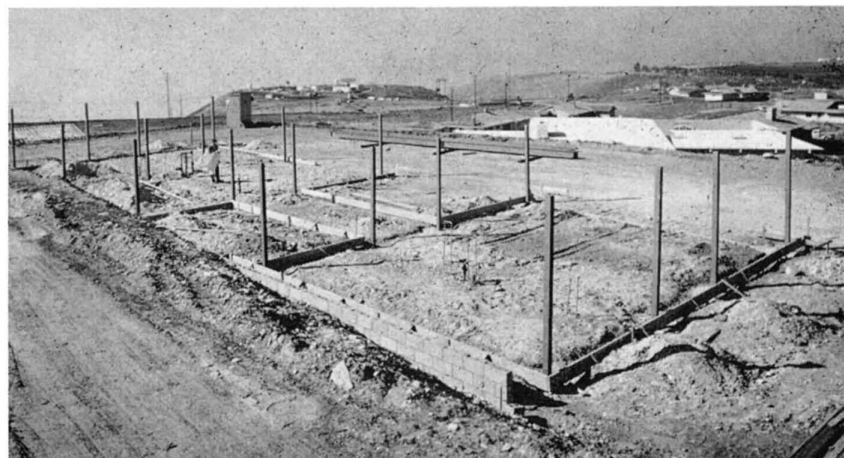
## STEEL HOUSE BY PIERRE KOENIG, ARCHITECT

This house on a leveled lot in a hillside, near Los Angeles, was designed for clients whose requirements of privacy, ease of maintenance and view were met with a pavilion-like structure of steel and glass. Maximum use of the land was obtained by designing a house in a rectangular plan to fit along the back, or north boundary, of the 100' x 170' property. A paved driveway area and a pool designed by the architect fill the rest of the land area on the south side.

The master bedroom, on the northwest, and the den on the southwest have a view of the ocean. Wardrobe closets separate these two rooms. An in-line central utility core, consisting of kitchen, and two baths is located in the center of the house. Light and ventilation are provided in this core by transoms which pierce the roof-ceiling which is composed of 18-gauge, ribbed steel decking.

A second bedroom is adjacent to the master bedroom; a connecting hallway makes access to the second bath possible from the two bedrooms and the den. The living area, the den and a study face the pool on the south side of the house. Two permanently roof-screened patios extend 24' east from the dining and study sides of the house. A covered walkway separates the two patios and connects the utility core with the garage.

Twenty 4 WF 13-pound columns were required to frame the 3360 square foot area of the house. Three bays form the enclosed inside living area. Four lines of columns, placed 23-feet on center and connected by 12-inch beams were used for east-west framing. North to south framing was accomplished by placing columns on either side of the 8'9" center core and connecting with the 12-inch beams. A clear span was achieved throughout by the 18-gauge roof-ceiling decking. The color scheme, exterior and interior, is white with white-on-white terrazzo floors throughout. Blue enameled steel cabinets and areas of walnut add contrast to the interior.



# PRODUCTS



merit specified

## for the new Case Study House

The following are the first specifications developed by the architects for the new Case Study House No. 24 and represent a selection of products on the basis of quality and general usefulness that have been selected as being best suited to the purposes of this project and are, within the meaning of the Case Study House Program, "Merit Specified."

### Case Study House No. 24 by A. Quincy Jones and Frederick E. Emmons, architects, for the magazine, ARTS & ARCHITECTURE

**Arcadia Sliding Glass Doors**—Manufactured by Acme Metal Moulding Company, 5022 Triggs Street, Los Angeles

**Pomona Ceramic Tile Walls and Counters**—Manufactured by Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles

**Thermador Kitchen Appliances**—Manufactured by Norris-Thermador Corporation, 5215 South Boyle Avenue, Vernon, California

**Stanthony Electric Barbecue Unit**—Manufactured by Stanthony Corporation, 5341 San Fernando Road West, Glendale, California

**Waste-King Dishwasher and Garbage Disposer**—Manufactured by Waste King Corporation, 3300 East 50th Street, Vernon, California

### JUNIOR HIGH SCHOOL—KILLINGSWORTH, BRADY, SMITH & ASSOCIATES

(Continued from page 10)

focal point of the strongly axial, Palladian planning.

Two stories solved the land squeeze but created a problem for the maintenance department who needs to move heavy equipment. The ramp solved the problem.

The District was unwilling to accept any standards of school design merely because they have become standards. Here the library has lounge chairs, low tables, carpets, and views into both courtyards. As a bridge bisecting the courtyards it is accessible and prominent.

The west face presented a particular problem in sun control. The usual solution is louvers of some sort. The design uses instead a ceramic tile screen, laid out to discourage students from climbing. It is from a District-owned die worked out with Gladding-McBean to fit an economical steel module and prevent sun penetration before 3:30 p.m. on the winter day the sun sets earliest.

The grounds are heavily landscaped with lemon eucalyptus, evergreen ash, pines, silver maple; ground covers of periwinkle and English ivy; Hawaiian ferns, bulbs and petunias.

### L'ART NOUVEAU—EDGAR KAUFMANN, JR.

(Continued from page 26)

Imitations of natural grainings are one thing; man-made processes eliciting similar markings in a semi-automatic way are another. Moiré silks, marbled papers, watered steels, are among the first evidences of such an attitude in Western design, and it is often plausibly supposed that these techniques were introduced from the Orient in the revival of east-west trade during the Middle Ages. Such early uses of controlled accident in patterns are rare, nevertheless. Not until the rage for scientific experiment entered into the realm of polite speculation, at the end of the 18th century, did moiré and marbling become dominant effects, indeed at one time they were nearly the stock answers to many problems in design.

In our times, the love of semi-automatic patterning has been stimulated from many sides: engine-turned metal surfaces carry the appeal of the industrial vernacular; morphologists have been able to explain some of the most remarkable patterns in geology and biology so that these cryptic messages became darkly readable; artists from Arp to Pollock accepted the controlled accident as a significant element in their expressions. Craftworkers have been nothing less than unbridled in their acceptance of the accidents of manipulation and firing—or other finishing—as the final surface treatments for their products. Their interest has a longer history in modern design than is sometimes recognized.

Here are a few examples of pottery and glass from the period of *l'art nouveau*, that show that experiments in controlled accident, inspired by Chinese and Japanese achievements, contributed to some of the freest and happiest results of that style. Struggling to avoid the ancient and entrenched habit of European revivalist decoration, designers of *l'art nouveau* recovered many sources of unacknowledged inspiration—the famous sinuous line they used so often was said to originate in the surf lapping on the shore—yet they rarely found a means so suited to their ends as the effects rooted in and reflecting the natural accidents of materials and methods. Today, designers often attempt a similar deft utilization of inci-

dental effects in more modern materials as well as in these traditional ones.

### RICO LEBRUN MURAL—JULES LANGSNER

(Continued from page 16)

- formation of the infinitude of things and creatures in cosmogonic legends often said to have resulted from titanic struggle between vastly-larger-than-life protagonists
- Lebrun presents similar interpretation . . . for him, the Creation a series of earth-shaking events involving mighty personages at the primordial beginning of things
- In Lebrun version of Genesis the tormented figures enact tragic drama in present as well as historic time
- in that sense the protagonists become analogs of fears, anxieties, passions in unconscious recesses of person viewing the painting
- in terms of mythic significance, Genesis of mankind has corollaries in existence here and now . . . the historic Genesis a mythic paraphrase of a constantly recurring crisis of the spirit falling to the lot of each of us . . .

### COMMENTS ON PICTORIAL APPROACH

- line less a descriptive agent than dramatic stress on tragic silhouette in twilight penumbra of Genesis at break of day
- varying intensities of black, grays and whites according to time of day—tending to icy gray blues in early morning, rosy tinted at mid-day, brassy in late afternoon
- pivotal position of Noah and flanking timbers of the Ark necessary if painting is not to "fly apart"
- in lunettes, Job on left and Sodom and Gomorrah on right bend with curvature of coves and yet read as part of continuous surface
- architectural setting imposes a wide variety of different sites for viewing: head-on and left or right from immediately below . . . each of the steps on the grand stairway facing wall . . . platform at top of stairs . . . balcony perched near ceiling on far side of hall . . . this choice of angles of vision and distance from wall required a compensating foreshortening of the figures valid for each of the many possible readings
- year of rehearsal in Rome before Lebrun put paint to wall at Pomona College
- Lebrun arrived at Claremont with innumerable pen and ink studies, working cartoons . . . once at site, these preliminary efforts merely suggestive notes
- wall had its say, collaborated in final outcome . . . sketches, cartoons greatly modified in course of execution . . . continuous revisions, often by mounting collage fragments on wall in trial and error process
- in this work Lebrun went at the job with everything he had while making his virtuosity as draughtsman an instrument to realize the full dimensions of the statement rather than displaying bel canto line for its own sake

### ESTIMATE

- many difficulties encountered by Lebrun . . . levels of symbol and allegory . . . drawing on monumental scale . . . special circumstances of setting . . . resolved as if artist never failed to keep in mind the precept of St. Thomas Aquinas to the effect "Beauty consists of a certain consonance of diverging elements."

### NOTES ON EXPRESSION & COMMUNICATION—Part II—KEPES

(Continued from page 15)

Since the city as a physical object that we perceive remains constant during this double life, it is important to understand the problems of continuity in this particular transformation. Few people would deny that it is a rewarding esthetic experience to perceive the first stages of transformation at dusk. In this first phase, the major forms and spaces of the cityscape are still clearly indicated, but a new system of space is superimposed on this form world through the change of the dark window holes into bright sparks of electric light. Streets once marked by the boundaries of buildings receive their new outlines in street lights. The multicolored traffic is gradually transformed into the mobile illumination traces of the cars.

As yet, a conscious exploitation of the inherent possibilities of these changes has hardly been attempted. There are many promising possibilities. Because of its wide range of intensity and color, illumination can be utilized as an important device for guiding orientation. Without sacrificing their primary role of illuminating, street lights could be carefully modified in position and color to synchronize with the coding of location and direction.

The incredibly rich esthetic potentials of the new range of colors, their shapes and their brightness as they are offered to us

by the new tools of illumination, are the potential palettes of a new civic art. It is not difficult to imagine what such purposeful efforts could achieve, for, through lucky accidents, we have some amazing examples in which the accidental configurations of display lights combined with the car lights produce visions of great splendor.

In a certain sense the forms of modern architecture and the very existence of the present scale of urban life stem from advances in illumination. The transmission of light—natural and artificial—through large sheets of glass has been decisive in the development of a new sense of space and a new awareness of lighted structures. Without artificial lighting in our houses and our streets, we could not orient ourselves, and the circulation of our goods and our persons would diminish to a comparative trickle. All twenty-four hours of the day are now exploitable, and nature's sharp articulation of night and day has in our cities fused into a single day-night fabric of time. Moreover, no matter how chaotic, blighted or illegible a city is, it is transformed when evening comes and the lights go on. Points, lines, plane figures, and volumes of light—steady and winking, moving and still, white and colored—from windows, signs, spectaculars, headlights, traffic lights, street lights, combine into a fluid, luminous wonder—one of the great sights of this or any age. This impressive sight is a by-product of utility, an accident if you will, but its accidental wealth reminds us of the concentrated, ordered beauty of the great windows of thirteenth-century cathedrals.

What has been said previously about the periodicity between orderly and random patterning holds true here as well. The major poles in this context are darkness and light. It is a commonplace experience to have a strong response when moving from a dark unlit side street to a gaudy theater district. But there are innumerable gradations of experience between these two extremes. The utilization of such qualities of experience as such transitions evoke could create a new type of patterning of the urban night scene. The contrast and transition gained by regulating the brightness of illumination and locating light sources through varying their heights and intervals could give both articulation and enrichment. A focused source of light, such as a candle, a lamp, or a fireplace, generates a focused attention, almost a feeling of warmth or nesting. Our interests are so function-centered that such emotional use of light is rarely given thought. There is a growing interest in developing a new meaning and a new form to city cores. A carefully devised ordering of light could become an important tool in drawing people together in certain areas.

Light is now used for the dramatic emphasis of major buildings. This emphasis could be carried into a broader scope, defining the boundaries of city scenes, indicating characteristic differences, and accenting the most important foci of common life.

The great need is to bring the isolated accidental effects into a coordinated sequential pattern in which the individual features mutually define one another by contrasting accents of their unique qualities. It is also important to create a common, continuous night scene that corresponds on its own terms to the structural, spatial, and living aspects of the urban reality.

At the moment, almost all work connected with the lighting of cities is done by illumination engineers or by advertising-display specialists. Each of them takes on a task with his limited horizon, utterly disregarding the implications of his own work for the adjacent areas or for the problems to which his work gives rise. A new type of creative mentality is needed, one that can combine knowledge of the craft with heightened esthetic sensibility and greater awareness of the problems of the city.

The utilization of climatic changes in the surrounding world belongs to this area of thinking. It is evident that the cityscape undergoes major transformations during the day through the changing patterns of light and shadow. In our speed-obsessed, fast-growing cities, there is little use of the important factor of shadow change. Here again, the consciously planned act has little value, but a careful analysis of the esthetic implications of changing shadows in certain significant areas could help plot changes that are in tune with the richness inherent in the relationship of light, shadow, and form.

The use of light to clarify and inform architectural spaces and complex cityscapes is not yet a discipline. We have no command of creative principles based upon a thorough understanding of light and the tools of lighting and upon a full awareness of what

is needed to raise the art of employing light to a high level. Certain preliminary steps have been taken. We know, for instance, how to make illumination sufficient and comfortable. This has been the goal of illumination engineers, who have learned all that physiology and physics can teach them in this respect, both in natural and in artificial lighting.

Architects and city planners want more than comfort and amplitude in lighting. They know that they have great opportunities in designing with light, for stainless steel, reinforced concrete, and new structural systems are fitting partners for lighting tools and, with them, suggest a whole new range of light qualities for architectural surfaces and spaces. But they do not know how to take full advantage of their opportunities. No doubt their capacity will grow as they continue to deal with the problem, but a major breakthrough seems hardly in the offing. It is possible, however, that such a breakthrough could be at least hastened through an effort that is not directed toward the immediate problems of architecture and planning but toward the exploration of the realm of lighting itself as a field for artistic expression and the creative imagination.

By joining territories presently unconnected into a common realm of the use of light, we can hope for the development of fundamentally new principles based upon the full mobilization of artistic sensibilities and a full grasp of technical knowledge. All of our experience leads us to believe that there is a higher unity among the great traditional systems of working with light: the twelfth- and thirteenth-century glass techniques of York, Chartres, Bourges, Le Mans, Sens, Laon and the Sainte-Chapelle; the vibrating play of light of the Ravenna glass mosaics; the sculptural modulation of simple buildings in the Mediterranean region, from ancient times to the present, with their unsurpassed exploitation of sunlight to define form and enhance surface; and, finally, the use of light in modern stagecraft, still photography and movies, display, the electronic instrumentation of light, the projected play of light, electronically controlled lighting devices. Their common principles must be discovered and applied in important tasks.



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The imaginative use of light is the neglected area of modern design. In other areas, architects, planners, engineers, and artists have established the basis for a physical environment impressive in scale, authentic in its solution of twentieth-century needs, and promising in its enrichment of our life. Technical advances in lighting have taken place, and designers with light have had their victories. Nevertheless, lighting can be developed in ways we have not even begun to explore, and an undreamed-of opulence of esthetic experience awaits us.

We have found that periodicity is an important factor in the perceptual structuring of our visual environment. Complex scenes, high buildings, high-intensity and low-intensity lighting, closed and open spaces are elements that recur. The recurrence of visual features in a structured sequence produces a textural rhythm that facilitates perceptual unification of the form of the city.

Abrupt change and gradual change are two basic units of periodic modulation. For example, the angles of streets may change in unison, bringing rhythmic order. Similarly, a gradual diminution or increase of the height of buildings, the width of streets, and the flow of traffic organizes a directional structure.

Total regularity is taxing to the human organism and has functional as well as esthetic shortcomings. Initial steps in planning parkways (abandoned in the current design of throughways) were taken to avoid changes in direction, to adjust speed to a constant rate, and to frame the roadway with standardized buildings and landscaping. The monotony of a long trip over one of these turnpikes is not only psychologically displeasing but dangerous as well. The urban environment, on the other hand, suffers more from the dangers of overcomplexity than from those of monotony.

Textures as qualities of living surface are significant in the rhythmic structuring of the cityscape. In a complex environment like ours, the architectural spatial order is becoming less and less dominant and the textural play of buildings in sequence increasingly noticeable. To bring the vibrating, changing surfaces into a perceivable order, certain regularities among them have to be emphasized. One is the grain or density; another is the inherent direction. In the esthetic organization of the urban scene, both aspects of texture can be utilized. Regular changes from finely to coarsely grained surface textures bring their own type of order. The direction of textural qualities can best be illustrated by simple examples. When seen from a distance, roof patterns whether made from tile or shingle vary in their apparent directional alignment according to the movement of the eye, thus producing an oscillating surface texture. A tree whose leaves are wavering before a brick wall shows two textural surfaces, different both in grain and in mobility. The flutter of the leaves is important to the esthetic quality perceived.

Our city scenes are made up of a rich combination of such textural characteristics; stable and mobile textures with different intensities and different directions are woven into a common fabric. At this moment, all the threads are accidental and, in an esthetic sense, uncontrolled. Although there is very little chance to control completely the textural range of the environment, an awareness of some of its effects could be a guide to those who are charged with the tasks of city planning.

There are many natural visual experiences that are esthetically

pleasing mainly because of their periodicity: the rhythmic oscillation of waves; the modulation of flames in a fireplace; the repeated patterns of light and shadow everywhere. The regular repetition of action and repose is the key to every rhythm of work or esthetic process.

In our performance of so complex a task as the perception of our urban environment, periodicity has more intricate aspects. It combines regularly repeated configurations, such as dense traffic or arrangements of park benches. Part of the great richness of the Paris scene is owed to the large number of small parks recurring at almost regular intervals. As activity must be punctuated by repose, so should the task of orientation be balanced by frequently recurrent opportunities for rest. In traveling through the urban environment there are a great number of periodic lulls such as traffic lights or bus stops. These directly underscore the rhythmic structure of the environment.

It is important to have a variety of situations each with its rhythmic character, contrasting with one another, flowing into one another. The vitality of the cityscape depends on this. It is significant that some of the most sensitive and daring painters of our age have been occupied in reading and expressing the rhythm of the urban scene. Mondrian, one of the major figures in contemporary art, is obsessed with expressing the rhythmic richness of the metropolis. His *Broadway Boogie Woogie*, a major opus of twentieth-century art, draws its stimulation and its expressive idiom from the pulsation of New York city traffic according to the beats and measures of streets and buildings.

The amplitude and frequency of the images reaching us may be interpreted in terms of thresholds. As we have pointed out above, the human capacity for perception is limited by certain physiological and psychological factors. We must close our eyes when we look into the extreme brightness of the sun. There is a definite limit to the number of elements we can instantaneously perceive with clarity. Beyond a certain speed, changing signals cannot be grasped individually, for the impression fuses into a blur.

These delimiting thresholds can derive either from the motion of the observer or from the velocity of the objects or patterns in the environment, and they determine whether there is to be order or disorder in continuous visual experiences. The frequency factor is the more dominant one here. Because of the threshold in our perceptual capacity, only certain limited impacts when we pass through a city scene can be retained and interpreted.

Some thresholds we ourselves establish through immediate purpose, or else have established long ago through our becoming sensitive or resistant to qualities of the environment. There are some absolute thresholds, however. Objects close to us when we are on a speeding train, for example, are perceived as a blur, and we are unable to resolve clear forms.

In the total pattern of perception, both clear and distorted vision are esthetically important. A continuous chain of clear information may force us to break our attention if it does not give the necessary periodicity to the process of perception. Without the succession of activity and repose in our perception, the scene would be so dense with information that it would lie beyond our grasp. A world made continually illegible by overcomplexity or an extreme speed of impacts strains and irritates the observer. Artistic forms employ a periodicity of order and disorder to build up a total continuity through the proper sequence of these relationships.

In the urban scene, the sequences of a consciously planned pattern are impossible, but a modification of extremes and a timing of certain aspects of the poles of order and disorder could be accomplished. For instance, the monotony of a regularly patterned city space can be interrupted by a condensed shopping area, full of variety and extreme in complexity and tempo. Conversely, the complex dense atmosphere of some urban center can be broken by small squares of patterned landscape. It will require an increased sensibility to make such conscious changes.

In its processes of growth, the city goes through these phases of unstructured randomness and patterned orderliness. Only after a certain stage of structuring and activity does it become necessary to interconnect them in a planned, logical fashion. After reaching the ordered stage, the city will branch out again in new directions of growth, introducing uncontrolled vistas, full of challenge and complexity. By clearly understanding the inter-

connection between city growth and our perceptual processes, we may find some guiding principles for regulating the evolution of the city.

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#### NOTES IN PASSING

(Continued from page 9)

tached to such living by society. Regardless of the beauty of the building and regardless of how many beautiful buildings there are, they will solve only part of the problem as long as either the person or society feels that it is some place for the aging to be "put" or "sent." As long as there is such a feeling, then our nice, clean, new buildings will necessarily fail to provide the important ingredient of social recognition.

Not only should there be a variety of building types and arrangements, our programs should encourage a variety of management. It is very unlikely, at least where smaller projects are concerned, that there will ever be too many enlightened sponsors who will pass up the economies available in standardization in any one project and provide a variety of units with different room sizes and arrangements in any one-size unit. Certainly, unless our programs can eliminate the pressures for minimum accommodations and maximum economies that seem to be inherent in any governmental program, it is more than unlikely that this will ever be the source of housing that we can get. We need all of the housing that the Methodists can build, the Rotarians can build, the Unions can build—as long as they all don't agree to build a universal solution, as long as our aging can have a wide variety of choices. Without this opportunity to choose, social recognition—one of the four essentials of a happy life—will never come.

The third requirement of such a life is emotional security which is deeply involved with self-respect. To have self-respect, there must be the social recognition we have already mentioned, but there must also be what my friend from the Menninger Clinic, Dr. Prescott Thompson, calls "mastery"—one's confidence in his own abilities to overcome the challenges of the day. This can only be built into our planning if we give full emphasis to the common denominator in the design of all of our projects—the individual.

This is difficult primarily because it is all too easy to create the opposite feeling—that which is best described as being "institutional." An institutional feeling has been described as being one of large numbers plus sameness, and its result is to stifle the feeling of self, of personality, of individuality.

Selection of interior materials for the convenience of the janitor accelerates our course along this impersonal line. Unless we constantly resist the tendency to consider our tenants as faceless averages, there is no strong force working for individuality. In our world, the rational force of mass-production creates a product that has a uniform degree of quality. This may be desirable in pots, pans and automobiles, but it is deadly where the individual's emotional needs are concerned.

Unless a person is exposed to differences in his surroundings, we have no right to expect him to be sensitive to other types of differences, and it is such sensitivity, after all, that keeps us from being vegetables.

When we build cramped spaces that do not permit each individual to surround himself with the things he loves, we are rejecting one of the chief sources of emotional security. Too often we are content to provide a shelf for the display of a few things and maybe we plan a little larger clothes closet. What is needed is space within the unit for storage of boxes of letters, boxes of pictures, place to store the many things that have meaning rather than just the most precious few.

While architects can only supplement the work of the psychiatrist, sociologist and economist in solving many of the other parts of the problem of growing older, we are experts when it comes to providing the quality shelter that will permit the satisfaction of man's first need. Too often, we are content to stop at keeping the rain out and the heat in and providing some degree of convenience without accepting the much greater challenge of creating an environment that can add substance to the later years of life.

There is much to be said for group housing. Some sort of accommodation that would provide beauty, dignity, comfort, convenience and companionship among those of similar interests can provide many satisfactions that are not readily available in independent living. Whether such facilities are grouped physically or only administratively, only group living can permit bringing together the whole team of advisers that can mean so much to the peace of mind of any of us as we grow older.

There is one other thing to consider in our planning—the future. This might seem too obvious to need mentioning, and yet many buildings are obsolete before they are occupied. Usually this is due to an existing problem that is so pressing that both the architect and the owner are inclined to discount the fact that it may be several years before the projects will be occupied and that the buildings will be in constant use for the next fifty years. When our standards are based on the demands of past generations, we are in danger of building only problems for tomorrow's social planners. Only by continuously evaluating every rule, formula and custom can we hope to anticipate the future's needs.

We are not concerned about our choices resulting in bad housing, for we are able to distinguish between good and bad. Our problem is the much more difficult one of getting ourselves to the point of sensitivity to human values where we can distinguish between better and worse. The next years will offer us opportunities to find an answer to our problems. Only if we make our choices based on human values, will our programs result in a more delightful life for our aging.

There is an answer, and while we should not expect immediate solutions, we can at least hope to develop a background by which we can judge whether we are moving toward or away from, such an answer. Right now, all that we know is that it lies somewhere in between the solution of 16,000,000 houses, which is so individual that it defies planning and the institution, which requires so much planning that it denies the individual.

—GEORGE E. KASSABAUM

Excerpts from the paper delivered at the White House Conference on Aging, January 1961. Reprinted Courtesy the A.I.A. Journal.

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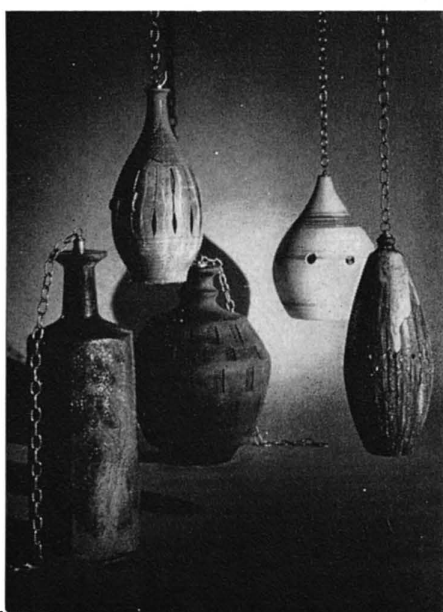
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(364a) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(369a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture: data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, 1937 San Fernando Road, Los Angeles 65, Calif.

#### STRUCTURAL MATERIALS

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Wash.

✓ (349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

(386a) The most varied selection of concrete block, more than 670 designs, sizes and colors, is carried in stock by the North Hollywood Block, Division of Kaiser Steel Corporation. Supplementing this selection is a "Custom Design" service which offers architects, designers and contractors exclusive design molds produced to their order. Write to North Hollywood Block, 12323 Sherman Way, North Hollywood, California.

(367a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

✓ (309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This water-proof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

✓ (340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

#### SURFACE TREATMENTS

✓ (361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonitone color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantile. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

✓ (346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

✓ (362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

#### TAPESTRIES

(379a) Tapestries: Largest group of handwoven and handhooked tapestries . . . bold colors. Designed by Evelyn Ackerman. Executed in Mexico and other parts of the world. Special designs can be executed. For further information write: Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

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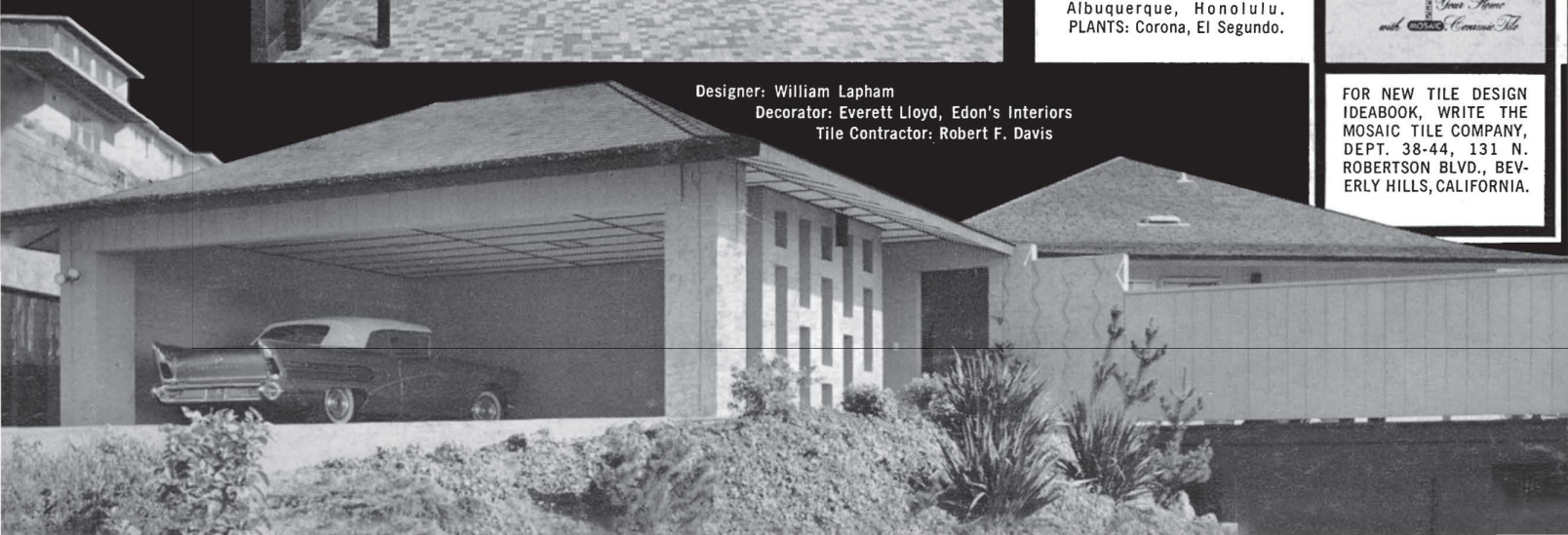
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